

B
A
N
D
W
A
G
O
N

GENTRY BROS. CIRCUS



SEPT. OCT. 1977



THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

Vol. 21, No. 5

September-October 1977

Fred D. Pfening, Jr., Editor

Joseph T. Bradbury, Fred D. Pfening, III Associate Editors

BANDWAGON, The Journal of the Circus Historical Society is published bi-monthly. Editorial, Advertising and Circulation office is located at 2515 Dorset Rd., Columbus, Ohio 43221. Advertising rates are: Full page \$60.00, Half page \$30.00, Quarter page \$15.00. Minimum ad \$10.00.

Subscription rates \$10 per year to members, \$10 per year to nonmembers in the United States, \$12 per year outside the United States. Single copies \$1.65 each plus 35¢ postage. Application to mail at second class postage rates is pending at Columbus, Ohio.

CIRCUS HISTORICAL SOCIETY INC., Stuart Thayer, President, 276 Sumac Lane, Ann Arbor, Mich. 48105; Tom Parkinson, Vice President, P. O. Box 233, Savoy, Ill. 61874; Edward L. Jones, Secretary-Treasurer, 800 Richey Rd., Zanesville, Ohio 43701.

DIRECTORS, DIV. 1 — Fred D. Pfening, Jr., 2515 Dorset Rd., Columbus, Ohio 43221 (Ohio-Mich.-Ind.); DIV. 2 — William Donahue, 81 Beechwood Ave., Torrington, Ct. 06790 (Maine-St.-N.H.-Mass.-Ct.-Del.); DIV. 3 — John D. Draper, P. O. Box 325, Bethany, W. Va. (N.J.-Pa.-Va.-Md.-Wash. D.C.-W. Va.-Ky); DIV. 4 — Gene Plowden, 720 S.W. 20th Rd., Miami, Fla. 33129 (N.C.-S.C.-Ga.-Ala.-Fla.-Miss.-Tenn.-Ark.-La.); DIV. 5 — Robert Parkinson, 101 Litchfield La., Baraboo, Wis. 53913 (Wis.-Ill.-Minn.-Iowa-Mo.); DIV. 6 — James McRoberts, 1116 W. 18th St., Topeka, Kan. 66604 (N.D.-S.D.-Neb.-Kan.-Okla.-Tex.); DIV. 7 — Joseph S. Rettinger, P. O. Box 20371, Phoenix, Ariz. 85936 (Mont.-Ida.-Wyo.-Col.-N.M.-Utah-Nev.); DIV. 8 — Donald Marcks, 525 Oak St., El Cerrito, Ca. 94530 (Wash.-Ore.-Ca.-Hawaii); DIV. 9 — Edward W. Cripps, 159 Morell St., Brantford, Ont., Canada (Can. and all countries outside U.S.A.)

THIS MONTH'S COVER

The lithograph reproduced on our cover this issue appears from its style to have been printed by the National Litho Co., of Chicago, Ill. No litho company name appears on the poster. The design looks like it may have been drawn from a photo. Floyd King often had posters drawn from some of his favorite photographs.

We have been unable to identify the year it was used, but it probably was used by the King Gentry shows in the late 1920s. Originally from the Karl Knecht collection, it is now in the Pfening collection.

CHRISTMAS GREETINGS ADS NEEDED

The giant Christmas special BANDWAGON will feature Joe Bradbury's Cole Bros. Circus 1943 article as well as many other features. In order to produce a 48 page issue we need your help by way of Christmas greeting advertisements.

The advertising rates are: full page \$60, half page \$30, quarter page 15. These should be sent to the editor by November 20, 1977.

NEW MEMBERS

Francis M. Alcorn #2347
212 Windsor Rd.
Lynchburg, Virginia 24502

John C. Menihan #2348
208 Alpine Dr.
Rochester, New York 14618

Ricky Jay Potash #2349
30 Brooks Ave.
Venice, Calif. 90291

Charles Mattison #2350
4253 Deerfield Dr.
Sarasota, Florida 33581

Dalton Russell Dearborn #2351
350 West 57th
New York, N.Y. 10019

E. E. Cash #2352
110 Clarendon Circle
Danville, Virginia 24541

Joseph Carter Longest #2353
#9 6 St. NE
Washington, D.C. 20002

Joseph A. W. Zoltowski #2354
14005 Barcalow St.
Philadelphia, Penn. 19116

La Verne A. Sadler #2355
372 Elicott Creek Rd.
Tonawanda, New York 14150

Robert J. Gwodz #2356
P.O. Box 8080
Universal City, California 91608

Harry E. Chalfant #2357
2842 N. Institute
Colorado Springs, Colorado 80907

Betty Jane Oelerich #2358
6510 Solitaire Palm Way
Apollo Beach, Florida 33570

Alfred Tietel #2359
1520 North Broadway
New Ulm, Minn. 56073

Paul E. Maxey #2360
1202 W. 25th St.
Indianapolis, Ind. 46208

Richard John Spielman #2361
12100 S. 80th Ave. Box 323
Palos Park, Ill. 60464

Thomas A. Cook #2362
14610 Onaway Road, SE.
Shaker Heights, Ohio 44120

Serge Y. Fleury #2363
9 East Ricky Lane
Poughkeepsie, New York 12601

Stanley L. Weber #2364
11880 Harrison St.
Thornton, Colorado 80229

Patrice D. Mansfield #2365
925 Clarion Dr.
Durham, N.C. 27705

MAILING CHANGE

With this issue the BANDWAGON has changed to second class mail, rather than the bulk mail that has been used for years. There is a savings and we hope delivery will be a bit faster.

REPRODUCTION OF A BARNUM & BAILEY COURIER OF 1896

I am offering a reproduction of a courier of Barnum & Bailey from 1896. It is a reproduction exactly as the original. It is a four page deal and when opened up it is 20½ x 28 inches in size. It is printed by offset on a good grade of paper. Buy two of them and frame them for your Circus Room or Den.

Postpaid \$3.00

Bill Watson
3522 R. Willow Ave.
Castle Shannon, Pa.
15234

The Greatest Show On Earth®



The Ringling Bros. and Barnum & Bailey Circus Cup Plate

This cup plate is made of lead crystal and handpressed on a machine that is over 100 years old. The plate is marked on the right side with a "diamond P" which is the trademark of the Pairpoint Glass Company. "The Greatest Show on Earth" is a trademark of and used under license from Ringling Bros.-Barnum & Bailey Combined Shows, Inc.

Size - 3½ inches, colors - emerald, cobalt blue, powder blue, turquoise and crystal, vaseline

Less than 300 made in each color.

Very Limited Edition.

When ordering state first, second or third choice of color.

Order Immediately.

\$5.00 EACH POSTPAID

Not since the "Jumbo" pattern glass has the circus been honored on a piece of glass. This is sure to be a real collectors' item.

Order from

**Leonard E.
Padgett**

9308 Brandywine Rd.
Clinton, Md. 20735

WRITTEN BY A MAN WHO WAS THERE

LOGISTICS OF THE AMERICAN CIRCUS

by Joe McKennon

112 pages - Scores of photographs

SPECIAL PRICE TO FANS \$3.50 POSTPAID

OTHER BOOKS BY THE MCKENNONS

A PICTORIAL HISTORY OF AMERICAN CARNIVAL

4th printing being ordered soon

regular price
\$15.95 hardback
\$ 9.90 softbound

HORSE DUNG TRAIL, SAGA OF THE AMERICAN CIRCUS

This book has already been read in every country of the Western World.

\$12.50

TENT SHOW - BY MARIAN MCKENNON

\$4.50 hardback
\$2.50 softbound

20% OFF: on other books if ordered in thirty days

25% OFF: on orders of three or more books

CARNIVAL PUBLISHERS of Sarasota

P.O. BOX 295

Sarasota, Florida 33578

THE FLOYD AND HOWARD KING RAILROAD CIRCUSES 1925-30

by Joseph T. Bradbury

Part II - The 1926 Season

Walter L. Main and Gentry Bros. Circuses

It was mentioned in Part I which appeared in the May-June 1977 Bandwagon that in the fall of 1925 the Kings in partnership with John Pluto of Baltimore purchased the 15 car Gentry Bros.-James Patterson Circus and had it shipped to the Louisville quarters where the Walter L. Main Circus also went upon conclusion of the season. Details on the Gentry-Patterson history and equipment were promised in this installment.

James Patterson of Paola, Kansas, who owned the Gentry-Patterson show until it was foreclosed on by the Miami County Bank of the same city, was a well known circus and carnival owner. For a number of years in the early 1900's he operated a railroad carnival. Upon conclusion of the 1916 season he purchased the Gollmar Bros. Circus and in 1917 had on the road, the Gollmar Bros.-James Patterson Combined Circus. He then temporarily retired from circus business for four seasons although he continued to operate his carnival which was titled the Great Patterson Shows for some seasons, and in 1919 it was Patterson and Kline. During these years he used some of the Gollmar equipment on his

carnival, including the 4 mirror bandwagon and the steam calliope. In 1922 Patterson returned to circus business and fielded the Patterson Big 4 Ring Wild Animal Circus. During the winter of 1922-23 he purchased from Austin and Newman the 15 car Gentry Bros. Circus and shortly thereafter sold considerable circus equipment to George W. Christy, including the Gollmar steam calliope and the Gentry ticket wagon and small cages. In 1923 Patterson framed the Gentry Bros.-James Patterson Circus which used both Gollmar and Gentry equipment. The show remained on the road on through the 1925 season, up until it was taken over by the bank and consequently sold to the Kings and Pluto. If any readers are interested in further information on the Gentry-Patterson Circus I would refer them to my history of that show which appeared in the July-Aug 1957 issue of *The White Tops*. (Back copies may be obtained from Editor, *The White Tops*, Rochelle, Ill.)

An inventory of the Gentry-Patterson Circus which the Kings and Pluto bought appeared in the Oct. 24, 1925 Billboard which read as follows: 15 cars, 58 head of draft horses, 18 head of ring stock, 34 Shetland ponies, 3 elephants, (See Note 1), 3 camels, 9 cages of wild animals (See Note 2), 4

sleeping cars, 4 stock cars, 1 wood flat, 5 steel flats, 1 advance car, 24 misc. wagons, harness, seats, canvas, entire equipment as used on the road in 1925.

Note 1: Actually the show had five elephants in 1925, Modoc, Babe, Daisy, Queen, and Pinto. We know for sure that Modoc, Queen and Pinto came to the Kings in the purchase, but it's not certain that Babe and Daisy did. If the inventory is correct, then only 3 elephants were included. However, a total of at least 9 were used on the two King shows in 1926. The Walter L. Main show which had 5 bulls in 1925 carried 6 in 1926 and photos prove that Gentry Bros. had at least 3. If the Gentry-Patterson purchase only provided 3 elephants, then the 9th animal must have been obtained elsewhere. As mentioned in Part I the King elephant situation is confusing and only for 1928 do we have a complete roster of them. Modoc, was one of 4 punks that Patterson bought from Leon Washburn in 1909. Daisy came from the Gollmar herd, and Queen, Pinto, and Babe came from the 1922 Gentry Bros. show.

Note 2: The late Col Bill Woodcock Sr. and I discussed both the Gentry-

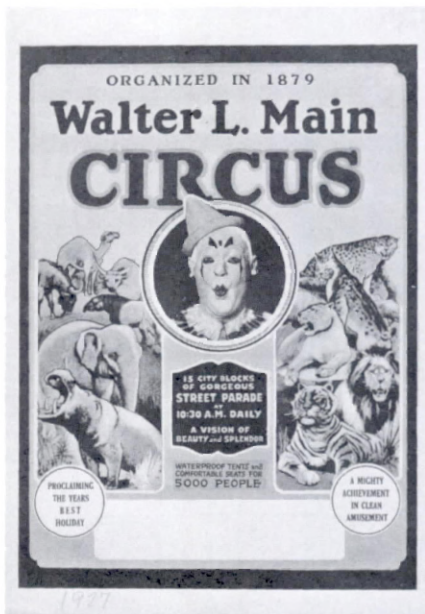


Photo No. 3. Front cover of a courier used by Walter L. Main Circus in 1926 and following seasons featured a clown's head surrounded by wild animals. This courier, printed by Standard Gravure Corp. of Louisville, Ky., was 8½x11½ and had 16 pages filled with rotogravure photos mainly of Ringling and Sells-Floto origin but did contain a number of shots actually taken on the Walter L. Main show in 1925. Joe Bradbury Collection.

Photo No. 5. This Walter L. Main poster featuring Mile Julia Rebras in a looping the loop act appeared in the courier pictured in photos 3 and 4. In all probability this design had been used in Walter L. Main titled shows many years before the King's acquired use of the title in 1925, however, there was definitely an act in the 1926 performance using the name of The Rebras. Pfening Collection.



Patterson and the King railroad shows many times and he told me that in reality only 8 cages came from Gentry-Patterson in the fall of 1925, not 9 as the inventory says. Several former Gollmar Bros. cages were on the Gentry-Patterson show but they were not used for that purpose, instead they had been converted for use as tableau wagons for parade purposes and also carried a regular baggage load.

The Gentry-Patterson 1925 canvas situation was like this: Big top, 110 ft. round with three 40's; menagerie, 60 with two 40's; sideshow, 45 with two 30's, plus padroom, baggage stock tent, cookhouse, and small concession tops. The condition of this canvas is not fully known to the author but it is felt that much of it was put into use at least for part of the 1926 season.

Color scheme for the Gentry-Patterson equipment has not been documented for its final season of 1925 but in all probability it was the same as in 1923 which saw stocks and flat cars painted yellow, sleepers red, and baggage wagons red with yellow lettering.

Gentry-Patterson in 1925 had a total of 7 parade type wagons, all of which would be used on the King's two railroad shows in 1926. The list is as follows: (Please note that the particular name given each wagon is for identification purposes only and throughout this series will be referred to by that particular moniker. Photos of each wagon will be pictured but in the installment for the particular year it was taken.

1. Gollmar 4 Mirror Bandwagon. This one had been built for Gollmar Bros. in the early 1900's, possibly by Moeller and was used by Patterson as the No. 1 bandwagon. It served on Gollmar thru the 1916 season, on Gentry-Patterson in 1917, on the Patterson carnival some seasons 1918-21, on Patterson's Big 4 Ring Circus in 1922, and Gentry-Patterson 1923-25.

2. Gollmar air calliope, had a large three quarter circle opening on the sides and first appeared on Gollmar Bros. about 1913. It was probably built by Moeller. It served on Gollmar thru 1916, on Gollmar-Patterson 1917, Patterson's 1922, and Gentry-Patterson 1923-25.

3. Clown bandwagon. This was a large drop frame wagon with high skyboard. At times various comic characters and lettering appeared on the sides. It was probably rebuilt from an old Gollmar wagon, exact date of origin is unknown but it was on Gollmar-Patterson 1923-25 for sure.

4. Gentry Twin Steam Calliope. This one was built by Sullivan & Eagle in Peru in 1902 for Gentry Bros. and was one of the famous twin wagons constructed to go on separate units of that show. It served on the Gentry show through the 1922 season and was on Gentry-Patterson 1923-25.



This letterhead was designed for the 1926 Gentry show, and was probably printed by the Erie Litho Company. The title is outlined in red on a black background, the illustrations are in full color. Pfening Collection.

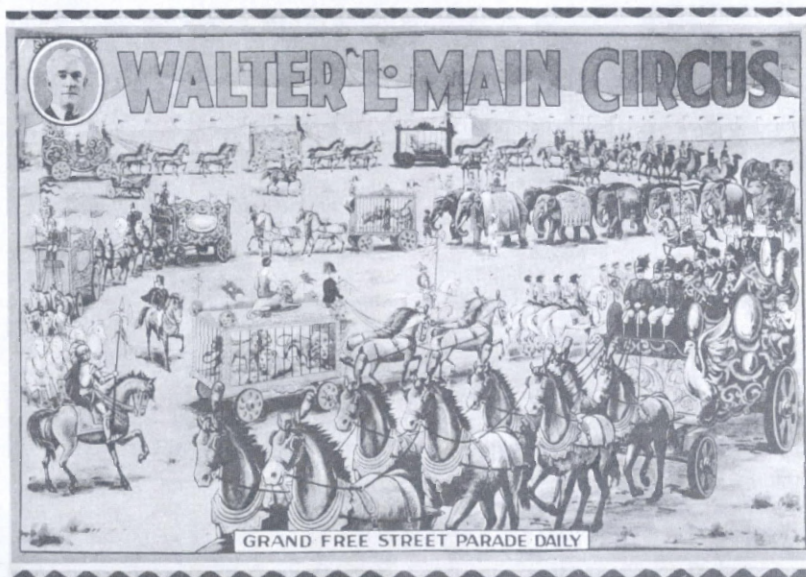
5. Diamond carving tableau. This wagon originated as a cage on Gollmar Bros. in the early 1900's. There was a large diamond shaped carving on the side and at times had designs, including a painted lyre, in the center. It was on Gollmar Bros. thru 1916, on Gollmar-Patterson 1917, Patterson's 1922, and Gentry-Patterson 1923-25. When it was converted from cage purposes to tableau is not definitely known, but was at least before 1923. At times this was the No. 2 bandwagon, other times was ridden by the sideshow band.

Photo No. 4. Rear cover of the Walter L. Main courier featured a street parade scene and likeness of Main himself in upper left hand corner. It is believed the show had lithograph billing using the same design. Joe Bradbury Collection.

6. Gollmar heavy carved skyboard tableau. This was a former Gollmar cage wagon which had a heavily carved skyboard and an outline of scroll carving on the side surrounding the show's painted title. It originated on Gollmar Bros. in early 1900's, remained on the show thru 1916, on Gollmar-Patterson 1917, Patterson's 1922, and Gentry-Patterson 1923-25.

7. Gollmar oval carving tableau. This was also a former Gollmar cage which had an oval carving on the side and a low carved skyboard. It originated on Gollmar Bros. in early 1900's and on that show thru 1916, on Gollmar-Patterson 1917, Patterson's 1922, and Gentry-Patterson 1923-25.

The Gentry-Patterson train had as fine equipment as any show of comparable size on the road. The five steel flat cars were 70 ft. long and appear to be of the type that the Mt. Vernon Car Manufacturing Co. first built. No photos have turned up showing these flats for either Gentry-Patterson or on a King show in 1926, however, photos will be definitely pictured in the 1927 and later installments. It may be



(Season of 1926.)
SHARON
TOMORROW



**A SHOW OF SUPREMELY
 STUPENDOUS SURPRISES
 EVERY ACT A FEATURE
 and
 EVERY FEATURE A THRILL!
 25 Famous Funny Clowns**



**A PEERLESS PROGRAM
 of
 PRE-EMINENT PERFORMERS
 ONE MILE OF
 MAGNIFICENT PARADE DAILY
 DAY OF SHOW.
 2 Performances—Afternoon & Night**

Photo No. 1. This newspaper ad for the Walter L. Main Circus was used in 1926. It was a holdover from the Downie Main show as were most of the ads used by the King Bros. edition. Pfening Collection.

recalled that Hagenbeck-Wallace had a number of these early style Mt. Vernon cars in 1922. They had a straight line bottom profile as opposed to the later Mt. Vernon cars which had the familiar fishbelly profile. Hagenbeck-Wallace soon disposed of the first model Mt. Vernon cars and replaced them with the new fishbelly type. Tradition has long held these first cars went back to Mt. Vernon where they were either rebuilt or sold, as is, to other shows. In any event Christy Bros. had one of them and it lasted throughout the life of that show, then went to Cole Bros. in 1935 and remained to the end of that show. Al G. Barnes also had one of the early Mt. Vernon flats. Although I have no positive proof, I am of the opinion that these 5 steel flats which came to the Kings from Gentry-Patterson were in fact early Mt. Vernons.

Floyd King in his interview said they replaced the wooden flat from Gentry-Patterson with a new steel car purchased from the Warren Tank Car Co. of Warren, Pa. Photos taken in 1927 confirm this. In all probability the replacement was made in time for 1926 as the show highly advertised that it had an all steel train.

Floyd also said in his interview that the purchase of Gentry-Patterson included the right to use the Gentry Bros. title which they intended to put on the show in 1926. They didn't want the Patterson part of the title but possibly did have the rights to same. Although some of the Gentry-Patterson newspaper mats were used in 1926 and later years the Patterson name was removed.

The equipment and animals of both the Walter L. Main 10 car show and the newly purchased 15 car Gentry circus were quartered at three different locations in the Louisville area. The main quarters were at 18th and Main Streets with the various repair and paint shops, menagerie, and training barns located here, as well as the personnel. Rail equipment was parked on unused Government property across the river at Jeffersonville, Indiana, and the baggage stock was pastured on an Indiana farm about 18 miles from the main quarters.

Floyd said that it was planned from the beginning to enlarge the Walter L. Main show to 15 cars and reduce Gentry Bros. to 10. He said this was the agreement he and his brother had with John Pluto. They would pay him his portion of the 5 cars of equipment being transferred to Walter L. Main. Everything seemed to be progressing at quarters on schedule but in January 1926 some distressing developments occurred. Floyd told this story as follows.

"In January 1926 I went to Baltimore and told Pluto that we had engaged most of the people but we had to buy some tents and I wanted to talk to him

about it. At that time he advised me that his business was such that he had given up the idea of wanting part of the circus and he would like to sell it to me. However, I told him he ought to stick along with us and I left Baltimore and went on to New York on business. About a week later when I got back to Louisville, Pluto's brother was in winterquarters. He represented his brother and he told me that John and Sylvester L. (Buster) Cronin were in town at the Henry Watterson Hotel. (Cronin had been asst. manager of John Robinson Circus in 1925). I went down to the Watterson Hotel and saw Pluto and Buster Cronin. Cronin told me that he was in Louisville to buy Pluto's interest in the Gentry Bros. Circus. I went back to quarters and told my brother, Howard, about this and he told me that he had been connected with Mr. Cronin on the John Robinson Circus and his opinion was that he would not be a satisfactory partner for us, and he thought the best thing we could do was scrape up enough money to buy Pluto's interest — which at that time, the cost of shipping it from Paola to Louisville and wintering it on up to February — his half amounted to about \$17,500, which I paid to Pluto in February of 1926 — and thus my brother and I became the owners of the Walter L. Main Circus and also the Gentry Bros. Circus."

Floyd also had another interesting bit about Pluto which he related in his interview.

"When my brother and I bought Pluto's interest, at the same time we gave him an option on a baggage car we owned, an 80 ft. baggage car that had been formerly on the John H. Sparks Circus, and in my opinion one of the best baggage cars used in passenger service for a circus. After Pluto gave me a down payment on this baggage car he disappeared and came back a few days later and said 'I have bought from Elmer H. Jones a sleeping car and some ponies etc., and I am going to put out a 2 car circus and I have also bought the Cole Bros. title from Jones.' However, Pluto never went ahead with his 2 car show as he said but held on to the Cole Bros. field."

(Authors note: When we get around to the 1929 installment in this series Pluto and his Cole Bros. title will play a prominent part in the King's circus operation, all of which will be told at the proper time).

So with Pluto out of the way the King brothers thus proceeded to frame two railroad circuses in Louisville in the early months of 1926 — a 15 car Walter L. Main show and a 10 car Gentry Bros. The same title lease arrangement with Walter L. Main himself continued for another season and according to Floyd everything was most amicable. As will be later noted Main personally visited the show often while it was enroute during the 1926 season, and many

natives along the way actually thought old Walter was still the top man of the show. The advertising was also geared to give that impression, as Wes Herwig will later point out in this article. Floyd King was a great believer in the historic value of a title and thus the Main show was advertised as in its 47th year while Gentry would be making its' 39th annual tour.

With the Kings in sole possession of all of the properties here is the way they placed it with the two circuses.

The Walter L. Main train had 1 advance, 4 stocks, 6 flats, and 4 coaches for a total of 15 carts. The 5 steel flats from Gentry-Patterson plus the new one from Warren were used. How the advance cars, stocks, and coaches were arranged between the two shows is not known to the author but it can only be assumed the Gentry-Patterson equipment was used on Walter L. Main and the 1925 Main train was used to transport Gentry Bros.

Gentry Bros. had 1 advance, 2 stock, 4 flats, and 3 coaches, for a total of 10 cars.

Sometime after 1925 the advertising car used on the Main show the initial season and pictured in Part I was replaced with another, but just when this occurred is not definitely known. Photos of both the Main and Gentry advance cars will be later shown, but the 1925 car is not seen again, so evidently another car was secured elsewhere.

In 1926 Walter L. Main had 6 cages and Gentry 5. Woodcock Sr. once very logically deducted that the Kings never had but 11 cages, the 3 that were on Walter L. Main in 1925 and described in part I and the 8 that came from Gentry-Patterson. Woodcock pointed out that when the 15 car show later folded in 1919 it had 6 cages and when the 10 car show quit in 1930 it had 5. To augment the 3 cages Main had used in 1925, 3 of the Gentry-Patterson cages were put on that show, and the remaining 5 were used on Gentry Bros. The 8 Gentry-Patterson cages were all of the small, cross cage type. One had dragon carvings on its sides and skyboard but rest of them were rather plain and without much decoration. In all probability all of them had been built by Patterson's own shop at his Paola, Kan. quarters.

As mentioned in Part I, the small air calliope and a carved tableau wagon which were used in 1925 on the Main show evidently were not used again. They do not appear in any photographs we have for the years 1925-30. Just what happened to them is not known to the author.

The remaining parade type wagons from the 1925 Walter L. Main and Gentry-Patterson shows were then divided between the 1926 Main and Gentry circuses as follows:

Parade Wagons on Walter L. Main 15 Car Circus in 1926

1. John Robinson steam calliope (from 1925 Walter L. Main).
 2. Gollmar air calliope (from 1925 Gentry-Patterson).
 3. Russia Tableau (from 1925 Walter L. Main), used as No. 1 bandwagon.
 4. Large Oval Tableau, Ringling No. 4 (from 1925 Walter L. Main), used as No. 2 bandwagon.
 5. Wolf and Birds Tableau, Ringling No. 51 (from 1925 Walter L. Main).
 6. Winged Dragon (or Lion) tableau, Ringling No. 37, (from 1925 Walter L. Main).
 7. Small Oval Tableau, Ringling No. 49, (from 1925 Walter L. Main).
 8. Sparks Two Statue Tableau (from 1925 Walter L. Main), used as sideshow bandwagon.
 9. Gollmar Heavy Carved Skyboard tableau (from 1925 Gentry-Patterson), used as oriental (cooch) bandwagon.
- In the 1926 street parade the Walter L. Main clown band continued to ride one of the 1925 type cages.

Parade Wagons on Gentry Bros. 10 Car Circus in 1926.

1. Gentry Twin steam calliope (from 1925 Gentry-Patterson).
2. Gollmar 4 Mirror Bandwagon (from 1925 Gentry-Patterson), used as No. 1 bandwagon.
3. Clown Drop Frame Bandwagon (from 1925 Gentry-Patterson), used as clown bandwagon.
4. Diamond carving tableau (from 1925 Gentry-Patterson), used as sideshow bandwagon.
5. Gollmar Oval Carving tableau (from 1925 Gentry-Patterson).
6. Sparks Sea Serpent tableau (from 1925 Walter L. Main, used as No. 2 bandwagon). Note: This wagon originally had a large carved S (for Sparks) on the side and it remained in place while it was on the 1925 Walter L. Main show, but the S was replaced by a G (for Gentry) when the wagon went to Gentry Bros. in 1926.

"Note: The tents were all old ones, but about a week later they secured new canvas. All tents were down and loaded by midnight and show left at 1:30 A.M. for New Milford, Conn."

Additional Main dates in Connecticut came at South Norwalk, Ansonia, and Danbury, then the show left New England and moved into New York at Beacon on July 22.

The July 24, 1926 *Billboard* gave the final report on the Main tour of New England, mentioning that Tom Veasey joined at Norwood, Mass., July 5, to take charge of the elephants, replacing Bill Emery who left due to illness. The following advertisement appeared in the same issue.

"WALTER L. MAIN CIRCUS WANTS — Wild West Trick Riders, with or without stock. For sideshow, Hawaiian dancers, Musical act, Novelty Act."

It is interesting that Gentry Bros. was in need of some of the same as per

the ad placed in the previous *Billboard* issue.

"Gentry Bros. Circus Wants Wild West People for Concert, With or Without stock. Also Cornet Player for big show band."

Gentry Bros. played Richfield Springs, N.Y., July 10, to large crowds despite a steady downpour of rain, which fortunately stopped long enough for the parade to go out. The lot was mushy and the rings looked like sink holes but still excellent performances were given overall. Unfortunately, the Cottrell-Powell riding act due to the poor conditions inside the big top, had a bad fall throwing Mme. Powell to the ground but she was not seriously injured. Downie Bros. was booked to play Richfield Springs in August.

MONROE TUESDAY, NOV. 9

30 CLOWNS	200 People 120	50 OPEN 50	40 Riders 60	5 BANDS 5	2 HERDS OF ELEPHANTS
300 Horses 300	2 R.R. Train 2	WILD BEASTS	30 Aerialists 30	3 RINGS 3	
			40 Acrobats 60	2 STAGES 2	

Photo No. 2. Newspaper advertisement for Gentry Bros. stand at Monroe, Ga., Nov. 9, 1926. This was the first circus newspaper ad ever acquired by the author, having clipped it from the local weekly paper as a young child. Joe Bradbury Collection.

The August 21, 1926 *Billboard* said that Gentry Bros. after a solid month in New York state where business was good at every stand had entered Vermont at Richford, August 4. The story told about the bad fire which occurred in one of the sleeping cars parked in the yards at Saranac Lake, N.Y. on the night of July 25 — the Sunday before show date on the 26th. Prompt work of the local fire department saved the car but the entire contents were destroyed. (See Photo No. 13). Although not mentioned in the article it is assumed a replacement was secured immediately, probably from one of the local railroads. Other notes said that Harry Steele, boss canvasman, left and was replaced by Jack LeBlair with Eugene Harris as his assistant. It was reported the show was moving well and had a fine lot of baggage stock. The train

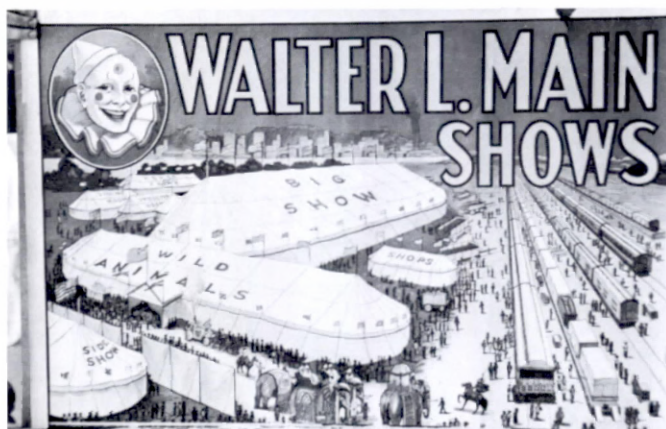


Photo No. 6. This Walter L. Main Shows one sheet flat picturing tents on the lot and the railway trains used during the King's operation of the title 1925-28. Harold Dunn Collection.

leaves almost every night by midnight. A good run over the Delaware & Hudson Railroad from Saranac Lake to Port Henry covered the 125 miles in 4 hours. It was mentioned that Mr. and Mrs. Robert Cottrell Powell are now both back in the ring doing their act daily. The steam calliope played by Crazy Ray Schoisser is a great feature in the parade.

Gentry Bros. played two more stands in Vermont, Newport, and St. Johnsbury, before going on to New Hampshire for Woodsville, Plymouth, Littleton, Berlin, Groveton, North Conway, Wolfeboro, Bristol, Lebanon, and Charleston. The show returned to Vermont at Windsor, August 19, moved back into New Hampshire at Newport the next day, then played two stands in Massachusetts, at Winchendon and Mashburne Falls.

Gentry returned to New York at Ravena, August 24, followed by additional stands in the state at Catskill, Newburgh, and Hyack. The show moved into New Jersey at Hackensack, August 28, and continuing in the state played Morristown, Hackettstown, Newton, and Franklin. A final date in New York was at Warwick, Sept. 3, then it was back into Jersey at Belvidere the next day.

The Sept. 4, 1926 *Billboard* said that Gentry Bros.' New England tour had been most profitable. In New Hampshire the show made towns that had never seen a circus (at least not in modern times). Vermont proved to be the banner state in the region with large and appreciative audiences. It was reported the show had a new spread of canvas from Driver Bros. but no details were given as to which tops had been replaced. The big show performance runs 1½ hours. The Cottrell-Powell riders score at each show, and Mrs. H. C. McFarlan who is presenting a group of high jumping greyhounds also gets a nice hand from the

audiences. Another performance note said that Ida White and George Hershey also please as contortionists. A late arrival at Winchendon, Mass., August 21, saw the train not spotted until 10 A.M. but by 1:30 P.M. Manager Adkins blew the whistle to start the street parade. The afternoon performance began at 3:15. A wild west concert, along with Fred Anderson, wrestler, conclude the program.

The Walter L. Main show after going into New York from New England at Bescon, July 22, next played Hudson and Peekskill, then moved onto Long Island for two weeks. First date was Port Washington, July 26, and final, Freeport, August 7.

The Aug. 7, 1926 *Billboard* said that the Main show's business on Long Island had been fine. There was a good matinee and complete sellout at night in Port Washington, where reportedly it was the first circus in that locale in 15 years. Walter L. himself paid another of his many visits to the show during the season that day. J. C. Admire, who had closed as agent for the Steece Shows (carnival) on July 24, joined in Port Washington as contracting agent. A. C. Bradley, press representative, was quoted that the show had a good day back at Peekskill, N.Y., July 24, and while there put into use a new big top and menagerie. Bradley gave the size of the big top as 120 ft. round with three 40's, and menagerie as 70 with four 40's. (Author's note: Absence of photos make it impossible to check on these sizes, but it seems Mr. Bradley went a little overboard especially saying the menagerie had four 40 ft. middles. This would be way out of line, and I would seriously doubt the big top was any larger than the 110 ft. round with three 40's which the King's 15 car show customarily used. A 120 ft. round would require another set of quarter poles and with the show currently on the road this would mess up the loading logistics. Hopefully, before this series is ended someone will come up with photos of the Walter L. Main big top and menagerie taken in late season 1926.) Other *Billboard* notes



Photo No. 7. Water wagon of the Walter L. Main Shows at the Louisville, Ky. quarters. Writing on the photo indicates the quarters location was at 6th and Chestnut Street which would mean it was taken in the early spring of 1925. Also writing on the photo says the wagon was originally on Forepaugh-Sells Bros. Howard Tibbals Collection.

said that the show had 6 elephants, 4 camels, and a number of caged animals. The Wild west concert had Bill Leon, Greek wrestler, and Chief Frank Thompson. Current sideshow lineup was said to be strong. At Southampton, the banner showing (meaning outside advertising banners) was the best so far. Special agent, Ralph Abernathy, squared one building 4 stories in height on which the banner crew tacked more than 200 sheets. Southampton has been known as a "hard one" for banner work and the huge hit startled the entire summer city. The show's advance car while moving by ferry from Freeport to Long Branch, N.J. was held in midstream for several hours on account of a heavy rain and high wind. An interesting item in the article said that Julian Oilendorff, a cinema expert, made movies of the circus on Long Island. (Author's note: What a find that would be if some of Mr. Oilendorff's work would turn up.)

Following the Long Island tour the Main show moved on to New Jersey with first stand coming at Long Branch, August 9. A total of 8 more Jersey stands were then played, Somerville, Freehold, Toms River, Woodbury, Cape May, Vineland, Burlington, and Lambertville. Long Branch gave a good take where the city license fee was \$100.00 a day and water rate \$15-25 daily. The show next played West Chester, Pa., August 19; was at Harve de Grace, Md., winter home of Andrew Downie's railroad show bearing the Walter L. Main title 1918-24 the next day, then exhibited in Annapolis on the 21st. A week in Virginia followed and found the show at Warrenton, Culpepper, Waynesboro, Luray, Lexington, and Bedford. a dip into North

Carolina at Durham came on August 30 and the final day of the month saw the show back in Virginia at South Boston. Two more dates in the Old Dominion were played, South Hill and Emporia, then it was back down into North Carolina at Rocky Mount, Sept. 3, and a lengthy tour of the deep South began. Competition from now on would be extremely heavy. Fortunately, Main was the first circus of the fall to play Rocky Mount and it had good business at both performances. Sparks was scheduled for September 15 and John Robinson, October 14.

As the Walter L. Main show headed through the Carolinas, Georgia, and on to Florida, billing paper of at least 4 circuses could be found all over the place. Christy Bros. came south first, followed by Walter L. Main, John Robinson, and Sparks. Gentry Bros. would be kept in the north until these 4 had moved on and then it would be routed down through the Carolinas, Georgia, and Florida. The Main show at times would be first into a town, very important, especially in agricultural communities in those days, but at other times it would find itself second or even third into a town. The show did succeed in getting into Florida ahead of the pack.

Gentry Bros., following its final date in New Jersey, made a long Sunday run of 194 miles to get started on its southern tour at Chestertown, Md., September 6, with Easton and Combridge coming next. Three dates in Delaware followed, Seaford, Milford, and Lewis. Then it was back into Maryland for Snow Hill, Princess Anne, Crisfield, and Pocomoke City. Moving on down the Peninsula into Virginia the show played Parksley and was at Cape Charles, September 18. An interesting move came next which saw the show train loaded on the Pennsylvania R.R. Float to cross the bay to Norfolk. The ACL Railroad then took the train on to Ahoskie, N. C., making it a total Sunday run of 96 miles.

The Sept. 11, 1926 *Billboard* summarized some of the Gentry show activities in recent weeks and said that Gordon Calvit, legal adjuster, left the show at Catskill, N. Y., August 25, and was succeeded by William Culp. Daisy Franklin of the George Franklin wire act also left at Catskill. Frank Orman and his wife had recently joined the show, Frank working sideshow privileges and Mrs. Orman working elephants and singing in the program. The article mentioned that Gentry had completed a successful tour of New York and New England. Rain at Ravena, N. Y., August 24, cleared around noon and business was good. Newburg, N. Y., August 25, produced a capacity house in the afternoon and turnaway at night.

Two weeks later Gordon Calvit returned to Gentry as legal adjuster.

In the meantime Walter L. Main

played Goldsboro, N. C. and the next day at Wilmington, September 6. Al Hoffman joined as 24 hour man and C. W. Scott took over as trainmaster. The show then went into South Carolina at Mullins, which was followed by Sumter, Orangeburg, and Charleston, which gave a fair afternoon house and good night business. Walter L. himself was now on the show and said he would remain for much of the southern tour. A single stand was played in Georgia, at Waycross, Sept. 11, as the show made a quick run toward Florida to get ahead of the other circuses. Waycross had three circuses in a total of only three weeks. In addition to Walter L. Main, Christy Bros. was there Sept. 18, and Sparks, October 2. The tobacco crop had been good and there was money in that part of Georgia. Sparks sent in its "flying squadron" of 12 billers and lithographers into Waycross first and claimed the ideal advertising spots. Walter L. Main also found many points of advantage but Christy billers had to wait until Main departed before they were able to do much work in the city.

Main's Florida tour began with a two day stand in Jacksonville, Sept. 13-14 and the show did extremely well, with local newspapers estimating that 20,000 saw the performances on opening day — that estimate of course was considerably more than could have possibly packed into the big top even with them strawed to the ring curbs. However, business was tremendous, and the show wanted to give 3 performances the first day but a local ordinance forbid such things unless it is advertised in advance. On the first night there were so many seated on the straw spread over the track that all events on the hippodrome had to be cancelled. The second day's matinee was fair but the night house full. The show got strenuous opposition from Sparks which was coming in later. John Robinson was also booked for October 25. Both local newspapers were highly complimentary of the Main show in their reviews.

Main continued its Florida tour playing Gainesville, Ocala, and Sanford, and then at Orlando, Sept. 18. it

happened — the big hurricane of 1926, one of the most deadly both in lives lost and property damage in the history of the state.

The Oct. 2, 1926 *Billboard* told the story and said the Main show still was able to play Orlando despite the adverse weather. It said that although the show was in the path of the terrific hurricane which swept across southern Florida the show, true to tradition, set up on the Steele lot and gave two performances. There were showers throughout the morning with an occasional high wind, but the parade went out on time and the matinee started as scheduled. Before nightfall the weather made a material change for the worse and the northern tip of the hurricane began to sweep through the city. The big top ropes were tied down to the wagons and peaks of the sideshow lowered. The evening performance was given in full, but on account of the weather, business was light. The circus people made an unforgettable impression upon the people of Orlando by their determination and success in giving the regular performance in the face of adverse weather. There were no injuries and the show equipment was not seriously damaged although the dining and dressing room tents were ruined. (Author's note: Had the show been playing just a little further south in Florida the results could have been tragic.)

After Orlando the Main show played Lakeland and then Sarasota, which after another year would become the new winter home of Ringling-Barnum. Sarasota gave the Main show fairly good crowds but attendance was still adversely affected by the recent storm in that section. Bradenton came next, then two days in Tampa, Sept. 23-24, followed by St. Petersburg. Several dates north of the Bay area were played then the show moved as far south as Ft. Myers before returning to the northern part of the state. Final date in the Sunshine State was at Palatka, October 9. A return to Georgia was scheduled at Nashville, October 11.

The Oct. 30, 1926 *Billboard* told about the Walter L. Main tour of Florida saying the show played 4 weeks in the state and had opposition at nearly all of the 24 stands. In only 2 dates did the show fail to register a profit. While no

Photo No. 8. Advertising car of Gentry Bros. Circus, season of 1926. Photo by Frank A. Norton (Bradbury Collection).



doubt the collapse of the Florida boom and the disastrous hurricane threw a damper over the state, nevertheless, the natives have money. Horses with the show were dipped at government facilities in Jacksonville as most of the state is still infected with cattle tick. The new dressing room and dining tents arrived at Haines City, Oct. 4, to replace those destroyed in the Orlando storm.

A later *Billboard* article said that Walter L. Main and Sparks were in opposition with each other for 4 weeks and fought every occasion fiercely. Business for both shows has averaged good and they have had some turn-aways in the south.

Although Walter L. Main played only a handful of dates in North Carolina, Gentry Bros. which had entered the state at Ahsokie, Sept. 20, played a total of 30 consecutive dates in the state. It came in after most of the opposition had moved on. A visitor at Morehead, Oct. 16, said a great feature of the show was the monkey circus (midway attraction) managed by C. J. McDonner. Reportedly it had 29 animals.

After the final date in North Carolina at Fairmont, October 23, Gentry Bros. went into South Carolina with first stand coming at Dillon. Additional dates were at Darlington, Bishopville, Camden, Lancaster, Rock Hill, and Gaffney. The show then returned to North Carolina for Gastonia and Concord, and afterwards made three more South Carolina dates, Chester, Clinton, and Abbeville, before going on to Georgia.

As Gentry was ready to enter Georgia, the Walter L. Main Circus was about to conclude its season. Main's first stand in Georgia after the lengthy Florida tour was a disaster. When the show reached Nashville for its scheduled date on October 11, it was prevented from exhibiting due to a quarantine which had been put into effect because of the appearance of cattle tick in the area. The show moved to Vidalia which was played October 12, and was followed by Swainsboro,

Hazlehurst, Eastman, Hawkinsville, Dublin, Tennille, Statesboro, Waynesboro, and Millen, with final stand in the state coming at Eatonton, October 23. The show then made a long Sunday run into Alabama where it was at Alexander City on the 25th. One additional Alabama date, Cordova, came the next day, then the show rolled on to Mississippi to play Amory and Holly Springs. It was at Bolivar, Tenn., Oct. 29, which was followed by Martin, Dyersburg, home of the King Brothers, Brownsville, and Humbolt. The Main show moved into Kentucky for a stand at Mayfield, Nov. 4, immediately returned to Tennessee for Covington, then went on down into Mississippi at Sardis, Nov. 6.

The Nov. 13, 1926 *Billboard* said the Walter L. Main show had experienced a satisfying year businesswise and had ideal weather in the fall. Business conditions were none too good in portions of the south due to a drop in cotton prices. Bolivar, Tenn., Oct. 29, saw huge crowds and Martin, the next day found it raining hard when the train arrived and was still coming down when it departed that night, consequently there was light business but two performances and the parade were given. Dyersburg, Tenn., Nov. 1, was one of the best days of the season. Mrs. R. M. King, mother of the King brothers, visited. Several visitors also came from Hagenbeck-Wallace on the Sunday before show date, driving over from Trenton, Tenn. Brownsville, Tenn., Nov. 2, had a big matinee and night house. Howard King and his wife went to Memphis to visit Ringling-

Barnum that day. Maud Mack, prima donna, left at Dyersburg. A final note said that four double humped (Asiatic) camels had been purchased from Ellis Joseph to be delivered at the close of the season.

"Harry LaPearl and his followers then amuse with a snake dance, following which Augusta DeLong offers in Ring 1 with Miss Perez doing some rather remarkable iron-jaw stunts in Ring 2. At the same time an accomplished contortionist, whose name could not be located in the program occupied the stage.

"The Riding Hobsons, 5 in number, and the Hollis Troupe, composed of 2 on this occasion, offered two exceptionally entertaining features, The Hobsons doing a comedy riding act, and the Hollis duo presenting a carrying act.

"Damm Brothers in a comedy acrobatic act and Rooks and Leonard, on a revolving ladder, are the next ring features with Harry LaPearl's troupe doing some comedy acrobatics on the stage.

"An attractive and beautifully handled menage number is presented by Faith Palmer, Augusta DeLong, Miss Perez, and Bobby Cornet.

"The Rebro's Duo in Ring 1 and Kaichi and Sakata in Ring 2 have excellent perch routines while Dalbanie does interesting things on an unsupported ladder.

"Following a few antics by the clown band, Lyle and Erma Connors give a particularly noteworthy performance on the wire and this is followed by Herbert's Riding Dogs in Ring 1 and Wink Weaver with a similar act in Ring 2, both troupes making their usual hit, especially with the children.

"The DeLong Sisters, 2 charming young girls, have no trouble in holding the next-to-closing spot with their agile, attractive, and spontaneously executed acrobatic stunts and the final number, an Indian act in which the Hobsons and Hollis Troupe display some excellent horsemanship and wind up with a wigwam fire in a flashy finish.

Photo No. 9. Gentry Bros. Circus on the lot at Towanda, Pa., July 6, 1926. This shot appeared in the show's official route book and pictures the entire circus on the lot. Padroom at top left and baggage stock tent in center foreground appear to have new canvas, while sideshow and big top at top center and pit show and menagerie tents at extreme right are using canvas which in all probability was used the previous season. Pfening Collection.



"Among the features of the menagerie are a beautiful new tiger and a fine collection of zebras. Several of the former Ringling Bros. wagons are in the procession of the Main Circus and incidentally the show claims to be the only one that adorns the wheels of its wagons with gold leaf. The street parade is still a big feature of the Walter L. Main show.

"The Side Show lineup — Madame Elizabeth, mindreader; Charles Rose, tattooed man; Milo Laraway, sword swallower; Jennie Tinetta, midget lady musical entertainer; Ala Della, bagpiper; Valentine Sisters, musical act; Johnny Wilkens, pygmy savage; The Original Sig Arcaris, knife thrower; Columbia Ben Deb, Hawaiian dances; and E. T. Gentry, director of colored band and minstrels.

"The King Bros. deserve special mention for their electric light plant which is in charge of Thomas R. Poplin and includes Buffalo 60 horse power plant, one 25 Killowat new machine, two 20 Killowat Dodge motors; 4 spotlights inside the big top, red, white, and blue footlights in front of the stage; and large electric fans are over the grandstand, making the tent light as day. All lights are so arranged that whenever Mr. Poplin or his assistants desire, a flood of lights may be thrown on the midway, big top, or wherever wanted, creating a wonderful display of 20th Century electric effort."

May 1 found the Main show at Piqua, Ohio, which was followed by additional dates in the state at Mt. Vernon, Barberton, Massillon, and Salem. The show had excellent weather in Massillon with a fair matinee and good night crowd on hand. Walter L. Main himself came on that day from his home in Geneva, Ohio and visited with Howard King and others.

Both of the King shows would see opposition from other circuses during much of the 1926 season. It started early and the *Billboard* reported that billers of the Walter L. Main and John Robinson circuses clashed at Hamilton, Ohio while the Main people were hanging lithos for that shows' stand in Hamilton and the Robinson crew was billing for Middletown, Ohio, May 1.

In the meantime Gentry Bros. after opening in Bardstown, Ky., April 14, moved over to the L & N Railroad exclusively for the next 11 stands which took the show on an extensive tour of the Kentucky coal fields. Dates played were at Lebanon, Richmond, Beattyville, Hazard, Fleming, Jackson, Irvine, Corbin, Lynch, Harlan, and Middlesboro. Leaving Kentucky the L & N moved the show to Appalachia, Va., April 28, and then for the first time during the new season the train was switched to another railroad and the Southern took it to stands at Gate City, Va., and on to

Bristol, Tenn., April 30. The show went back into Virginia at Abington, May 1, and after additional stands in the state at Saltville, Wytheville, East Radford, Tazewell and Richland, moved into West Virginia at Davy, May 8, with 10 consecutive stands scheduled in that state.

A confusing report came in the May 1, 1926 *Billboard* which said that the Sayvilla Bros., hand and balancing performers and comedy acrobats, were not with Gentry Bros. as mentioned in the review the previous week. Just what had happened was not explained. Probably the act just failed to appear after being supposedly booked for the season. This kind of thing often happened in those days. At times a last minute dispute over salary or conditions would come up and the act would depart elsewhere.

It appeared from the several advertisements in *The Billboard* that Gentry Bros. was having some personnel problems during its early weeks. This ad was run in the May 15, 1926 *Billboard*.

"Gentry Bros. Circus Wants — Flageolet Player, Drummer, Dancers, 4, 6, and 8 horse drivers, Sailmakers, Polers, and Chalkers. Write or wire Gentry Bros. Circus as per route."

A week later the show wanted in addition to those positions mentioned in the first ad, a sideshow boss canvasman, novelty acts for the sideshow, clowns who can play in the clown band. Good salaries and ample sleeping accommodations were promised.

With the show only two weeks on the road Gentry placed this ad, "Gentry Bros. Circus Wants. Acts suitable for Big Show performance, Iron jaw, wire acts, aerial acts, comedy acrobats. Clown to work come-in and clowns who play in clown band. State all in first letter. Can also use Side Show attractions. Address as per route, Gentry Bros. Circus."

A second ad read, "Circus

Photo No 11. Small Oval Tableau wagon (Ringling No. 49) leaving Walter L. Main lot for parade season of 1926. Behind is a cage wagon drawn by ponies and some of the tents appear at the top right of the photo. Pfening Collection.



Photo NO. 10. Ticket wagon on the Gentry Bros. lot, season of 1926. This wagon was built for Harris Bros. in 1924 and loaded inside the tunnel cars on that show and was later on the 10 car Walter L. Main Circus in 1925. Joe Bradbury Collection.

Billposters Wanted. Best of accommodations and top salary for experienced country route men. Wire or write. L. C. Gillette, General Agent for Gentry Bros. Circus, Normandie Hotel, New York City."

New Martinsville, May 20, was the final date in the continuous string of dates in West Virginia for Gentry, and then the show went into Ohio to play Bellaire and St. Clairesville. While at Bellaire the 101 Ranch Wild West Show was at Wheeling with the lots only 3 miles apart. Joe and Zack Miller paid a visit to the Gentry folks that day. After only two Ohio dates the show returned to West Virginia at Mannington which was followed by West Union, Weston, Elkins, Grafton, and Masontown. The show next moved over into Maryland at Oakland, May 31, but returned to West Virginia the next day to play Keyser. Moorefield, June 2, was the last of some 19 stands played in the state in 1926. Gentry moved on to Pennsylvania at Meyersdale, June 3, and proceeded to play 30 consecutive dates in the Keystone State.

Very little had appeared in *The Billboard* concerning the Gentry show since its opening but finally the May

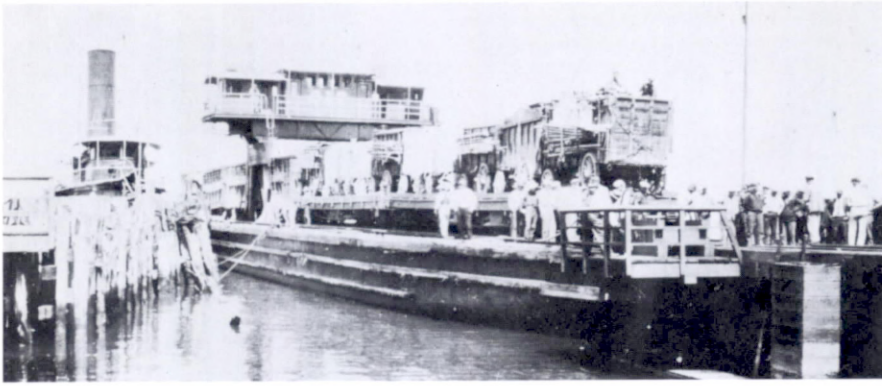


Photo No. 12. Part of Gentry Bros. train landing in Norfolk, Va. harbor after crossing the Chesapeake Bay from Cape Charles, Va. by ferry, Sunday, Sept. 19,

1926. Two loaded flats and two stock cars can be seen in the photo. This shot appeared in the Gentry Bros. route book of 1926. Joe Bradbury Collection.

29, 1926 issue had some information about its first weeks of the season. The article said the show was having some good business and almost without exception the take had been satisfactory since the opening and very little rain had been in evidence. Robert Cottrell of the Cottrell-Powell troupe of riders left to go in the hospital while the show was in Mt. Pleasant, W. V., May 14, with a slight attack of pneumonia. A jump of almost 100 miles to St. Mary's W. Va. found the train arriving before 7 A.M. Both St. Mary's and Spencer played the previous day produced two big houses. While the show was in Keystone, W. Va., May 10, Hagenbeck-Wallace was only 20 miles away and there was plenty of visiting between the two shows on the Sunday prior to show date. Two zebras were added to the menagerie at Princeton, W. Va. and a pair of draft horses came on at New Martinsville. The baggage stock in charge of Chauncey Jacobs, never fail to elicit a great deal of comment. The McCune-Grant trio, comedy bar act closed and will play vaudeville dates in New York City.

The Walter L. Main show upon conclusion of its Ohio dates moved into Pennsylvania at Sharon, May 7, but then returned to Ohio to play Wellsville, after which it was back into the Keystone state for stands at New Brighton, Monongahela, Latrobe, Winber, Tyrone, Mt. Union, Lewiston, Chambersburg, and Waynesboro.

At New Brighton, Pa., May 10, the Main show's workingmen's sleeper was severely damaged in a fire. Before the local fire equipment could reach the scene the fire had ruined the car. A substitute car was obtained from the Pennsylvania Railroad and placed into immediate service and the burned out car was sent to the Altoona, Pa. shops to be rebuilt. This was the first of two such sleeping car fires suffered by the King units in 1926, one on each show. Two llamas were added at New Brighton, part of a shipment of animals ordered from Ellis Joseph,

animal importer, the previous winter.

Andrew Downie, who had used the Walter L. Main title from 1918 thru 1924 on his railroad show and currently on the road with his new, all motorized, Downie Bros. Circus visited the Main show at Lewistown, Pa. May 17. Floyd King also was back on the show for several days. Main went into West Virginia to play Martinsburg, May 20, for the first and only stand in that state during 1926. The next day it was at Frederick, Maryland where the *Billboard* reported that a new sleeping car had been added to replace the one damaged by the fire at New Brighton. It was not mentioned where the new car came from but is doubtful the one damaged by fire could have been repaired so quickly. It is assumed the car temporarily obtained from the Pennsylvania went back to the railroad. It was also reported the Main train had been out of town by midnight for the past two weeks.

After the single stand in Maryland the Main circus returned to Pennsylvania at Hanover, May 22, then played Bloomsburg, Sunbury, Lock Haven, and Wellsboro. The May 22,

Photo No. 13. Gentry Bros. sleeping car (in center) after damage by fire at Saranac Lake, N. Y., July 26, 1926. Pfening Col



1926 *Billboard* reported an interesting account that while the Walter L. Main advertising car a few weeks earlier was billing Chambersburg, Pa., it attacked banners of several hundred sheet size on the 4 story building of The Daily Repository. When the advance car was in Waynesboro, Pa., Downie Bros. Circus was playing the city that same day and several from the Main car attended the performance of the motorized show.

The show went into New York at Penn Yan, May 28, and the natives saw the Walter L. Main show at 13 stands in the state.

The June 12, 1926 *Billboard* gave some news of the Main show's recent tour of Pennsylvania and New York. A good days business came at Bloomsburg, Pa., May 24 and many of the show's troupers visited Sells-Floto which was playing in Wilkes-Barre that day. Sunbury, May 25, gave two big houses and Lock Haven, the next day, where business houses closed for a half day holiday, gave a capacity house at night. While in LeRoy, N.Y., May 30, the Sunday before show date, there was much visiting with the personnel of Hagenbeck-Wallace which was at Buffalo. The show got 4 new draft horses at Geneva, N.Y., June 4. Probably they were obtained to replace older, sick, or disabled stock.

The June 19, 1926 *Billboard* reported on some of the happenings along the Gentry Bros. route. W. H. Culp recently joined Gentry as legal adjuster. He was on the J. George Loos Shows (carnival) the first part of the season and had been with John Robinson in 1925. The show had experienced ideal weather for the fortnight in Pennsylvania, it being on the high standard the weatherman had given in West Virginia. Robert Cottrell was back in the program following his recent illness, and a new rosin-back horse had been added. It was snow white and weighed 1800 lbs. Helen Adkins, daughter of manager Jess Adkins, was now spending her school vacation on the show. A shetland pony was born in Ellwood City, Pa., June 5, and a four horse baggage stock team was

purchased. A new stable top was erected in Oakland, Md., May 31.

Gentry spent five weeks in Pennsylvania and the July 3, 1926 *Billboard* said business had been good in the state. At Brownsville, Pa., June 21, a sigh of relief was breathed when the show loaded at 2 A.M. after successfully traversing the mile and a half haul up a mountain to the runs. The danger required extra energy and caution on the personnel's part. The steel industry around Pittsburgh was working full time and the area was in the best shape of any section visited so far in the season. Several new acts were said to have been added but details were not given. The final Pennsylvania stand was at Sayre, July 7, then the show moved into New York with initial date at Owego, July 8. Twenty-two more stands came in New York with final one at Rouses Point, August 3.

Walter L. Main after concluding its run of New York dates at Cohoes, June 12, began a tour of New England where it would remain for the next several weeks. The show first went into Vermont at Bennington, then played stands in that state at Rutland, Burlington, St. Albans, Barre, Randolph, and White River Junction.

CHS Wes Herwig caught the show at Randolph, Vt. and furnished us with the following most interesting notes he made that day.

"The 1926 Walter L. Main Circus had the following in the menagerie and about the same in the parade; 6 elephants, one of which was quite large, some camels and zebras (no number set down), 2 polar bears, 2 lions, 1 lioness, 1 tiger, 1 leopard, 1 black panther, 1 cougar, 1 emu, and a cage of monkeys. There was an air calliope and a steam calliope in the parade.

"The show played here in Randolph on Friday, June 18, 1926 and the weekly *HERALD* had this to say; 'The town was filled with people Friday when the Walter L. Main Circus exhibited here. The big tent seated 3600 people and there were not more than 200 empty seats at the afternoon performance and there was a fair crowd in the evening. The performance, in two rings and the outer track proved highly satisfying to the man who likes the good old circus. Music, including singing, received more than the usual attention. There were 10 to 12 fun-making clowns. It was a good show, all agreed. A wild west concert followed the main performance. The circus went from here to White River Jct.'

"I have a gravure courier of the 1926 Walter L. Main show, printed by Standard Gravure of Louisville. Many of the cuts are pirated from Ringling and Sells-Floto, and it is written up in the usual Floyd King style, with herds of this and droves of that and tons of other things, although a few of the photos are



Photo No. 15. Betty Zenero (Leonard) on Gentry Bros. lot, season of 1926. Betty Leonard is a former president of the Circus Historical Society. Pfening Collection.

really Walter L. Main stuff. The booklet has an introductory page and photo of old Walter himself, and every impression is given that he is at the helm. Incidentally, Main was a popular name in these parts from the early days, so that was a help. Floyd King had a vivid imagination and often, in his advertising made up names of performers and troupes, using exotic names. I feel this is the case in the list of stars in the courier, as some of them appear in Gentry's couriers a few years later. There is a reference to John Griffin's band." (Author's note: Fortunately we have this particular courier Wes has described and the front and rear covers are pictured here.

Photo No. 14. Manager Jess Adkins and daughter, Helen, standing in front of marquee on Gentry Bros. lot, season of 1926. Pfening Collection.



Also an original Walter L. Main litho which appears in one of the pages in the courier is shown in Photo No. 5. In all probability the show posted this particular litho in 1926 as well as other sheets with the likeness of Walter L. himself.)

After Vermont, Main played a single date in New Hampshire at Claremont, June 21, and it was followed by two more in Vermont, Bellows Falls and Brattleboro. The show dipped into Massachusetts for Greenfield and Gardner, moved into New Hampshire for Franklin, June 26, then returned to the Old Bay State at Haverhill, June 28. More dates in Massachusetts came at Newburyport, Gloucester, Beverly, Wakefield, Clinton, Norwood, Farmington, Brockton, Attleboro, and Milford.

The July 3, 1926 *Billboard* gave some information about the Main tour of New England. It said that while in Vermont rain cut attendance at Rutland and Burlington but that business was satisfactory despite plenty of opposition paper posted. At St. Albans, June 16, the weather was clear and cold but a block of newly constructed roadway leading to the lot was impossible for the heavy baggage wagons to pass over and most of the equipment had to be gillied onto the lot. Barre, Vt., June 17, had two capacity audiences. The delay in getting off the St. Albans lot the previous day prevented the show giving a parade in Barre. The smallest town so far, Randolph, gave a capacity audience in the afternoon but it was a light turnout at night. (Note that both the *Billboard* and the local newspaper account of the stand in Randolph were in line with each other on attendance figures.)

The July 17, 1926 *Billboard* continued to report on the Main trip through New England and said the show had recently had fair weather and satisfactory business. The article mentioned that the Walter L. Main title was well known in the territory. Greenfield, Mass., June 24, saw big crowds, with the show set up on the fairgrounds' lot. It was termed the first warm day of the season. Local newspapers noted the show was not carrying any wild animal acts but did have a fast, snappy program. Gloucester and Newburyport, Mass. were two big dates and Beverly, a city of 20,000 saw its first circus in 10 years. At Wakefield, former showman, Leon W. Washburn, visited, and the show's namesake was a visitor for several days.

New England was a hot bed of circuses when the Main show was there in the summer of 1926. Shows were all over the place. Playing the territory were Sparks, John Robinson, Sells-Floto, Christy Bros., and Ringling-Barnum, plus a rash of smaller outfits. Since the large railers billed out for many miles of their actual stand, practically every date the Walter L. Main

show played was plastered with all kinds of circus paper.

Main went into Connecticut at Putnam, July 10, then played two more stands in the state, Manchester and Thompsonville, before returning to Massachusetts at Chicopee, July 14, which was followed by Westfield the next day.

At Great Barrington, July 16, the late Isaac Marcks, father of CHS Don Marcks, visited the show and made considerable notes on the circus. His most interesting notes are as follows:

Walter L. Main Circus, July 16, 1926, Great Barrington, Mass.

"Train — in one section, 14 cars; 42 baggage horses, 14 ponies, 3 donkeys, 6 elephants, 3 camels, 4 zebras, 1 llama, 6 cages, 12 tents.

"Tents — Big top, 4 poles; Menagerie, 4 poles; Sideshow, 3 poles; Dressing Tent and Ring stock, 3 poles; 2 draft horse tents, 6 poles; No. 2 sideshow, 2 poles; 3 concession tents, 1 pole, color red.

"Menagerie — 3 lions, leopard, black leopard, tiger, monkeys, tapir, black bear, 2 polar bears, hyena, wart hog, kangaroo, 12 ponies, 6 elephants, 3 camels, 4 zebras, 1 llama.

"Sideshow — No. 1, 12 banners, 2 ticket boxes, minstrels, Hawaiian fire-eater, pygmy, magic, swordswallower, mind reader, gorilla, monkeys, snakes. (Note: although advertised as gorillas, in all probability it was only a chimp.)

"No. 2, 3 banners, 1 ticket box.

"No. 3, Baboons, a pit show.

No air calliope was used in the 1926 Gentry Bros. parade, however, an instrument may have been used with the band during the performance.

The Gentry-Patterson ticket wagon, which was larger and better equipped, went to the 1926 Walter L. Main show, while the 1925 Main ticket wagon was used on Gentry Bros.

How the various baggage wagons were divided is not known to the author but in all probability the pole, seat, and canvas wagons of the 1925 Main show went to Gentry, and the same from Gentry-Patterson to Walter L. Main for 1926.



Photo No. 16. Pit show with big top in background on Gentry Bros. lot, season of 1926. Pfening Collection.

Two eyewitnesses will later be quoted reporting that there were 6 elephants on the Main show in 1926 and although we have no count for Gentry Bros. photos in the official route book put the number at 3, making a total of 9 on the two King units. It's logical that the 5 from the 1925 Main show would remain together and were augmented by another elephant, possibly from Gentry-Patterson, possibly from other sources. The 3 pictured on Gentry Bros. are assumed to be Modoc, Queen, and Pinto, which remained on the 10 car show through the final season of 1930, however, for some seasons, notably 1928, there were additional animals in that herd. How the caged animals and other lead stock from the 1925 shows plus additional ones purchased prior to the start of the

Photo No. 17. Some of the Gentry Bros. staff on the lot, season of 1926. Left to right are B. E. Wilson, auditor; William Culp, asst. legal adjuster; unknown ticket seller; Gordon Calvit, legal adjuster; Swain Sullivan, treasurer; Jess Adkins, manager; J. S. Kritchfield, asst. manager; and Walter Beard, tickets. Pfening Collection.



season were divided between the two shows in 1926 is not known to the author. We have two counts of animals on Walter L. Main in 1926 but unfortunately none for Gentry.

Most of the repair and paint work of both shows' equipment was done under direction of a central foreman at the common quarters in Louisville, but each individual trainmaster seems to have done the work on his particular cars.

News accounts appeared periodically in the *Billboard* on activities in the Louisville quarters but the reports were sharply divided between the two respective shows. Although most of the shop work was done in common the various animal groups were worked by the trainer who would go on the road with them.

The Jan. 9, 1926 *Billboard* said that Gentry Bros. was preparing for its 39th Annual tour. Harry McFarlan was breaking new stock in the ring barn, Sam Burgess was supt. of the woodworking shops, and Joe Secastin, supt. of elephants, has added new bits to his pachyderm act. A shipment of wardrobe was said to have arrived from Kalamazoo, Mich. and Anderson, Ind. while other wardrobe was being made in the quarters' shops. A new parade outfit was being acquired and a score of new canvas tarpaulins to cover the parade wagons when not in use has been completed.

Throughout this period a lot of exaggerated propaganda was being fed through the various trade publications and general press all beamed toward publicizing the 1926 Gentry show as being a continuation of the great dog and pony show of the past and the researcher has to separate the fact from fiction when going through the *Billboard* files. For example the January 9 issue reported that 3 score Shetland ponies would be in the 1926 program. That's a total of 60, obviously a gross exaggeration. Likewise, the report of a carload of miniature Clydesdales arriving from eastern Ohio is highly questionable.

The same issue said that Walter L.

Main also was being equipped and readied for the road. Eddie Keifer, boss blacksmith, had sent 11 wagons to the paint shop, and Vic Peralta, one of the best circus painters in the business, is in charge of that department.

In early February the *Billboard* reported that Paul Conway had been engaged as general press representative for the Main show.

The March 6, 1926 *Billboard* contained a wealth of information about the preparations for the new season. Most important news was that Jess Adkins, highly respected and capable showman who had been assistant manager of Hagenbeck-Wallace in 1925, had been signed to serve as general manager for Gentry Bros. during the coming season. The Walter L. Main street parade would again be a strong feature and mention was made that all parade wagons would be equipped with new tarpaulins. William Emery, Main's supt. of animals, had broken two herds of elephants, obviously referring to the 1925 group plus the new addition as mentioned before. It is assumed Joe Secaslin worked the bulls that were scheduled to go with Gentry. A shipment of animals had recently been received from Ellis S. Joseph, the New York importer, and included 2 polar bears, 2 emus, a bengal tiger, black panther, slouth bear, and 4 zebras. M. G. Smith, supt. of all work shops, was equipping all baggage wagons with new brakes. The heavier wagons will now have a double set of brakes on the rear wheel. Wink Weaver, Main equestrian director, is supt. of the training barn. Paul Barton, Main show trainmaster, has arrived and is going over the cars parked in Jeffersonville, Ind.

So far very little has been said about the size of the two shows going out of Louisville but the March 20, 1926 *Billboard* did say that the Walter L. Main Circus would be enlarged. Work would be completed in the shops by April 1. The show would use many baggage horses and all parade wagons were now out of the paint shops and the baggage wagons were receiving their final touches from the brush. In the ring barn are 18 menage horses worked under direction of Wink Weaver. Other notes said that the Main show would use 3 score baggage horses and all flat and stock cars were of steel construction. (Author's note: It is true the flats were steel but we're not positive of the stocks, in fact highly doubtful. New stock cars from Warren would not arrive for a couple of years). Tom Poplin, supt. of the electrical department had completed work of installing for the Main show, 2 new 25 KW generators and engines, and was now installing an electric light plant in the sleeping cars. A new animal display scheduled to appear in the 1926 Walter L. Main performance would

include 5 Chapman zebras. No details on this act were given in the official program; if it did appear it was probably just part of the opening spec which was titled Egypt.

The same *Billboard* issue said that the street parade would also be a feature of Gentry Bros. and the daily march would have 5 bands and 2 calliopes. (Author's note: Counting the big show band split into two sections, the sideshow band, clown band, plus the flageolet player and drummer from the sideshow, the total number of bands would be five, however, all evidence appears that only a steam calliope was in the parade, no air cally being present.) Chauncey Jacobs, Gentry boss hostler was said to have 50 head of baggage stock but this was somewhat of an exaggeration, because the show had only two stock cars. About 32-36 would be more accurate. Vic Peralta had finished the Gentry advertising car No. 1. It was painted orange and decorated in gold leaf. Harry McFarlan, Gentry equestrian director, was breaking a liberty horse act and 2 balloon ponies. Henry Kern, signed as Gentry bandleader, had composed music for the new introductory pageant.

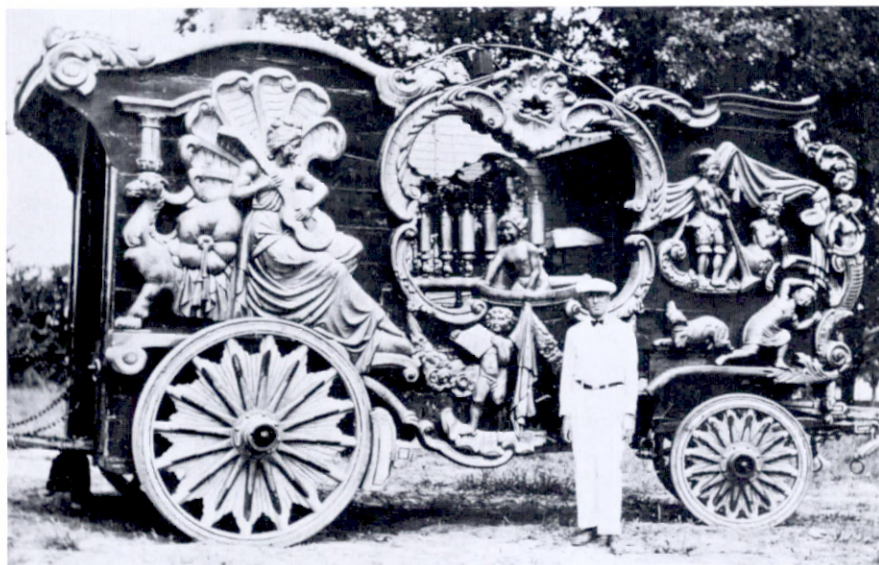


Photo No. 18. Deacon Albright, steam calliope player, standing beside the former John Robinson steam calliope on the Walter L. Main lot, season of 1926. This photo was printed in an issue of the *Billboard* in 1926. Howard Tibbals Collection.

By late March most of the work of getting the two King owned shows ready was completed. Harry LaPearl signed with Main as producing clown and he, with his wife assisting, would present several routines.

The March 27, 1926 *Billboard* carried the official call advertisement for Gentry Bros. which read as follows:

"CALL, CALL, CALL - Gentry Bros.

Circus. All people engaged for Gentry Bros. Circus for coming season please report Show Grounds, 3rd and K Streets, Louisville, Ky. Monday morning, April 12. Answer Call by letter at once. WANTED - Big Show boss canvasman, sideshow boss canvasman, steam calliope player, Hawaiian dancers, flageolet player and drummer, Prima Donna and young ladies to sing in opening number. Also Want, Whip-cracking act and Wild West People for Concert. Privileges for Sale - Hamburger and candy floss. Address Gentry Bros. Circus 18th Main Streets, Louisville, Ky."

By early April staffs and roster of personnel for both shows were completed, although it later appeared there were still many vacancies, especially on Gentry Bros., which weren't filled until the show was well on the road. Howard King would act as road manager for Walter L. Main and Jess Adkins for Gentry Bros. Floyd King would be in overall charge of the advance for both shows. The Official Rosters at the beginning of the season were as follows:

Walter L. Main 1926 Roster - 15 Cars
King Bros., props; Howard King, manager; Louis Dobson, secretary and

auditor; L. C. Gillette, railroad contractor; R. W. Thompson, local contractor; Ralph Abernathy, special agent; Paul M. Conway, general press agent; Harry Johnson, press agent with show; James Shropshire, sideshow manager; Wink Weaver, equestrian director; John Parker, supt.; Harry Rayne, supt. privileges; John Griffin, musical director; Paul Barton, trainmaster; Jack Morgan, boss hostler; Thomas Poplin, supt. lights; Jack Walker, supt. props; James Scully, supt. ring stock; Earl Hoyt, supt. working crew; John F. Fenelon, 24 hour agent; William Emery, supt. of elephants; Thomas Gallagher, boss carpenter; Al Clarkson, manager advertising car

No. 1; Joe Martin, checker-up; Howard Y. Bary, legal adjuster.

Gentry Bros. 1926 Roster - 10 Cars

King Bros., props; Jess H. Adkins, manager; L. C. Gillette, general agent and railroad contractor; Clarence Auskins, local contractor; James Evans, special agent; Henry Alton, contracting press agent; Jake Foster, press agent with show; G. Burkhart, manager sideshow; Harry J. McFarlan, equestrian director; Herbert Nelson, supt. privileges; Henry Kern, musical director; Harry Steele, supt. canvas; Charles Mack, trainmaster; Chauncey Jacobs, boss hostler; L. W. Marshall, supt. lights; Henry Wilson, supt. props; William H. Carpenters, supt. ring stock; Earl Johnson, supt. stock; Ernest Hogan, supt. working crew; Charles Cooper, 24 hour agent; Joe Secaslin, supt. elephants; C. H. Hattendorf, boss carpenter; Herbert Marshall, sideshow bandleader; M. G. Smith, blacksmith; Emory Proffitt, manager advertising car No. 1; L. D. Watson, checker-up; Al Wilson, announcer.

The April 10, 1926 *Billboard* said that the Walter L. Main opening date would be in Louisville, April 17, and that a special line of paper would be used. A crew of 25 billposters, bannermen, and lithographers, under direction of Al Clarkson, manager of advertising car No. 1, billed the city and departed for the first road stand. The show is using special paper, with each featured act having its own special design ranging from one-quarter to 32 sheet in size. All department heads have arrived in Louisville and Howard Y. Bary, legal adjuster, is now in quarters. The show will put special stress on newspaper publicity this season. Other notes said that the all steel train is one of the finest on the road, and William Emery has the elephants in fine shape. Pinkey and Bessie Hollis, members of the Hollis Family of riders, have arrived for rehearsals. Baggage stock which were wintered on a nearby farm in Indiana have been brought to quarters by Jack Morgan, boss hostler. It was mentioned that Harry Lippman will have balloon and novelties privileges and Norris Fishman, photos. James Shropshire, sideshow manager, says he will have an exceptionally strong lineup this season.

The same issue in a separate article said that the Gentry Bros. advance car was under way and billing the first stand at Bardstown, Ky. Emory Proffitt, the car manager, has a crew of 20 men. Jess Adkins is rapidly completing all plans for the season's tour and everything is spic and span. General Agent, L. C. Gillette, has been in quarters for several days but has now departed on the road. Gentry Bros. will present a performance well within keeping with its celebrated record and be one of the best circuses of its size. Featured acts will be the Cottrell-



Photo No. 19. This one sheet upright poster was especially designed for the Gentry Bros. Circus, owned by the King brothers in 1926. Portraits include at top left, Floyd King, next, Howard King, and at bottom, Jess Adkins, who was manager of the show in 1926-27. Color scheme had the portraits in natural tint on a yellow background. Lettering was in white trimmed in orange with blue background and green scroll. Animals are in natural hues. Circus World Museum (Baraboo, Wis.) Photo.

Powell troupe, riding act, the McCune trio, the Six Nevoros (although latter do not appear in the program reviews, under that name at least), the Zenaros, the Tresbores Family from Mexico City, and the Peerless DeKalb. The train has been put in excellent condition by Charles (Whitey) Mack, trainmaster. S. S. Sullivan, auditor, and Fred Coleman, banners, are now in quarters. Tag Tageson, circus wrestler, will appear in the aftershow.

The 1926 season was now at hand. Railroad shows, flat car type, going out included Ringling-Barnum, Sells-Floto, Hagenbeck-Wallace, John Robinson, Al G. Barnes, Robbins Bros., Sparks, Christy Bros., Lee Bros., Heritage Bros., Walter L. Main, and Gentry Bros. Also out was the large Miller Bros. 101 Ranch Wild West Show. Gilly type rail shows included Cooper Bros., owned by Elmer H. Jones, and Christ & Hough. Overland shows included Downie Bros., new completely motorized show, Mighty Haag, Orange Bros.-Moon Bros., Seils-Sterling, Zellmar Bros., M. L. Clark and Sons, Great Keystone, Atterbury Bros., plus a number of other small outfits.

All of the flat car shows paraded with exception of Ringling-Barnum, Al G. Barnes, and the three American Circus Corporation units, Sells-Floto,

Hagenbeck-Wallace, and John Robinson.

Business conditions in 1926 were generally good, matters tranquil in Washington with Calvin (Silent Cal) Coolidge sitting in the White House. Agricultural conditions depended greatly on the weather and price fluctuations which would range up and down depending on the particular commodity, so it was difficult to predict very far in advance how a particular crop section of the country would be. However, on the whole, the farm picture was favorable. The circus in the United States was in a healthy condition and showmen from the largest to the smallest expected 1926 to be a good season. By the time it was over only a few would be disappointed.

Gentry was the first of the King shows to open the new season at Bardstown, Ky., April 14. The April 24, 1926 *Billboard* told the story with headlines, GENTRY BROS. GIVES FIRST SHOW AT BARDSTOWN, KY. Parade A Feature. The article continued.

"Bardstown, Ky., April 14 — With ideal weather in evidence, the 39th Annual Tour of the Gentry Bros. Circus was launched auspiciously here today. The show reached town early from its winter quarters in Louisville, Ky. where rehearsals were held for several days. No halts marred the beginning. The spread of canvas was entirely new. The big top used this season is a 100 with three 40's; menagerie 60 with two 30's; sideshow 60 with three 30's. (Author's note: The 'all new' statement which often appeared with such reviews was not always entirely correct. Photos taken later in the season seem to create some doubt.)

"One of the striking characteristics of this season's Gentry Show is the street parade. There were more than a score of elaborately carved allegorical floats, tableaux, cages, and dens. The pageant is a striking tribute to the art of the painter and decorator, Vic Peralta, under whose direction the equipment was painted. Tooting calliopes and trumpeting bands tended to radiate the spirit of the circus.

"The big show program created a great deal of interest. The initial performance moved with a snap and the excellent manner in which it was laid out due to the efforts of Harry J. McFarlan, equestrian director, Bandmaster Henry W. Kern and his 18 musicians, rendered a creditable concert. The program follows:

1926 Gentry Bros. Program

"Tournament; bucking mules, presented by Messrs McFarlan and Day; ladders, Misses White, Marshall and Zenero; riding collies, Mr. McFarlan; clown number; leaping greyhounds, Miss McFarlan; single traps, Misses White, Clark, and balancing traps, Mr. White; elephants, Miss



Photo No. 21. Jess Adkins, in dark suit at right, on Gentry Bros. lot in 1926 with two other persons, not fully identified. The lady is not known, but the gentlemen at left is possibly J. S. Critchfield, asst. manager of the show that season. The ticket wagon is in back. Howard Tibbals Collection.

Marshall; clowns; foot slide, Miss Franklyn; foot juggling, Mr. Clark, hand balancing, Sayvilla Brothers and contortion, Lew Hershey; comedy bar number, McCune Grant Trio; song, Miss Madden; dogs, Miss McFarlan, goats, Miss Marshall, pony drill, Mr. Cottrell, and clown walkaround; double traps, Zeneros, Wests, and Clarks, and 'Modoc', elephant, presented by Miss Marshall; wire act, the Franklyns; comedy acrobatic turns, McCune-Grant Family and the Sylvania's; clown band; riding act, Cottrell-Powells; high perch, Wests, Tresaboras, and Whites; menage, Misses Merrell, Franklyn, McFarlan, Marshall, Zenero, and Mr. Cottrell; balloon ponies, Misses Clark and Hicks.

"The No. 1 sideshow is under the direction of G. Burkhardt and the No. 2 is managed by Jake Friedman. Each of these departments offers a strong array of freaks, curiosities, etc. The No. 1 sideshow band is directed by Prof. Herbert Marshall. The front door is in charge of J. Critchfield. The No. 1 ticket wagon is handled by S. S. Sullivan. C. C. Clark is legal adjuster, assisted by Al Hicks; Harry Steele is supt. of big top canvas and H. Kelly is sideshow boss canvasman. Many visitors were in attendance and highly praised the equipment and train carried by the show. The satisfactory manner in which it was launched is a credit to the owners, Floyd and Howard King, and Jess Adkins, the manager."

The Miss Zenero who appeared in several numbers in the program was Bette Zenero, now Bette Leonard, former president of the Circus Historical Society.

Gentry Bros. as well as Walter L. Main had the sideshow privileges in 1926, which consisted of nuts and broads (shell game and 3 card Monte)

and a cooch dance with blowoff. Gentry's route book listed some of those working sideshow privileges who were as good as any in the business, Humpy Etheridge, John Shell, and Frank Orman.

In the same *Billboard* issue a separate article said that Paul M. Conway, general press representative of Walter L. Main had visited the *Billboard* offices in Cincinnati and said that the dailies along the route so far have been very good to him by running many cuts and readers of the show. While the Main advance car was in Hopkinsville, Ky., circus fan, Will E. Campbell, pipemaker, who has seen every circus in that city for 25 years visited and presented a large collection of homemade pipes to Al Clarkson, the manager, Paul Conway, press representative, and all members of the crew. Another short notice said the Walter L. Main Circus had opened its season as scheduled in Louisville, Ky., April 17, and business was favorable despite the cold weather. At the opener there was a fair matinee and good night house and James Shropshire's sideshow had a good day. It was noted the sideshow

Photo No. 20. Bobby and Betty Zenero, performers, on Gentry Bros. lot, season of 1926. This attractive young lady performer is now Bette Leonard, former president of the Circus Historical Society Howard Tibbals Collection.



Photo No. 22. Gentry Bros. clown band on the lot, season of 1926. Howard Tibbals Collection.

had new banners. Also the article said the show had an elaborate wardrobe and again said it had new canvas, but we know from later eyewitnesses the show in fact opened with old tents, probably those from the 1925 Gentry-Patterson show which were replaced some weeks later in the season as will be related at the proper time.

Although the *Billboard* waited until the Main show was near its Cincinnati office before doing a complete review of the show, a summary report of the opening in Louisville was carried in the May 1, 1926 issue. The short piece was headed, "Complete Program of Walter L. Main Circus Which Had a Very Successful Opening at Louisville, Ky., April 17 — directed by Wink Weaver". The article continued,

"Liberty ponies, presented by Pinkie Hollis and Weaver; comedy bars, Maxwell Trio; clown Charleston, Harry LaPearl and the joeys; equilibrist, Frank Satari; principal acts, Pinkie Hollis and Mrs. Hollis; pigeon song, Helen Harris; hand balancing, Buckley Bros., and rings, Damm Bros.; mule hurdle, Lyle Connors and Purdy; bounding wire, Cordieu; stair leap, Dalbanie; loop whirl, Edna Brock; swinging ladders, Miss LaFlor and Augusta DeLong; elephants, William Emery and Lou Clayton; acrobats, DeLong Sisters; revolving ladder, Rooks and Leonard; comedy acrobats, Harry LaPearl Trio and Damm Bros.; perch, Sakata and Kaich and The Brooks; unsupported ladder, Dalbanie; Lyle and Erma Connors on wire; riding dogs, Herbert and Weaver; comedy riding act, Riding Hobsons and carrying act, Hollis Troupe; clown band, directed by Harry LaPearl; Sakata in a slide and Kaichi, head jumps; menage number, Misses Palmer, LaFlor and DeLong, and Lyle Connors; bicycle loop, the Rebras, and Indian riding act, The Hobsons.

"In clown alley are Harry LaPearl, Mrs. LaPearl and 14 other joeys. Big show band directed by John Griffin has 16 men.



"The street parade is spectacular and one of the big features. The Louisville papers gave the circus the strongest possible endorsement. Floyd and Howard King, the owners, were praised for the high standard of excellence noted in the physical equipment of the show and train. Andrew Donaldson, Walter L. Main, Lou Bakeratoe, and Lou Delvore were among the interested spectators at the opening."

Following the Louisville opening the Main show made a Sunday run to Bowling Green, Ky. where two performances were given the next day. It dipped down into Tennessee at Clarksville, then returned to Kentucky for dates at Hopkinsville, Central City, Madisonville, and Henderson.

The *Billboard* said that a bad lot at Central City caused the show to be late in getting off it at night and consequently the train was behind schedule in arriving in Madisonville, however, the parade went out on time and two big houses greeted the show. Hopkinsville, with a long haul, gave a fair matinee and good night house. At Henderson the show encountered severe winds and the temperature dropped to near freezing. Business was fair. At this stand the show used a new lot nearer town than the fairgrounds and although the lot was somewhat soft from heavy rains, the outfit did not encounter any difficulties in getting on or off it. A long Sunday run into Linton, Indiana, April 26, was made in excellent time, the train arriving by noon. Overall business during the first week was said to be up to expectation, weather conditions considered. Observers said the performance was running smoothly under direction of Wink Weaver. James Shropshire, sideshow manager, said he had been getting his share of business. The press enroute had given liberal space and reviews of the show and had praised it in glowing terms.

Additional stands in Indiana came at Bedford, Seymour, and Aurora. At Bedford the take was hurt by a steady downpour of rain and conditions of the lot and roads leading to the nearest paved highway were so bad the Main show did not get off it until daylight.

Photo No. 23. Portion of Gentry Bros. midway, season of 1926. In center is cracker jack stand, while at right is the ticket wagon. Jess Adkins, the show's manager that season, is the tall gentleman with white hat, third from right. Howard Tibbals Collection.

Seymour gave a good day's business despite cold weather and local papers were loud in praise of the show. Aurora was truly a circus man's nightmare. It was impossible to pull a wagon on the lot as it had been literally turned into a swamp due to recent rains. Every piece of property had to be gillied from the wagons parked on the street onto the lot. However, two performances were given and a capacity house was on hand at night.

Saturday, April 30, the final day of the second full week of the season saw the show in Hamilton, Ohio where it was greeted by the first warm, sunshiny day so far. The train arrived at 6 A.M. and was spotted on a siding so near the fairgrounds lot that it required only a half block haul. Trainmaster Paul Barton and Special Agent W. J. Daplyn got B & O officials to agree to unloading at this spot, something they had not permitted a circus train to do in the past. Visitors at Hamilton included Mr. and Mrs. Charles Sparks, owner of Sparks Circus, R. M. Harvey, Arthur Hopper, Rubin Gruberg, owner of the Rubin & Cherry Shows (carnival), Nat Green and others. Floyd King was also back on the lot that day. The *Billboard* sent reporters from its' nearby Cincinnati office to do a complete review of the show. It appeared in the May 8, 1926 *Billboard* with headlines, "WALTER L. MAIN PROGRAM IS FINE ENTERTAINMENT." The review read as follows.

"The Walter L. Main Circus, King Bros. owners, is presenting this season on its 45th Annual tour an entertaining program that is both widely varied and highly interesting.

"When visited at Hamilton, O., Friday night by members of *The Billboard* editorial staff the weather was in its best summer mood and the crowd was big enough to fill every seat and a good part on the track in the main tent.

Particularly noticeable was the quiet and orderly behavior of the crowd. There was no jamming at the entrances, no conjection in the connection, no uncomfortable confusion in getting folks seated. The ushers were courteous, everyone with a reserve seat ticket was able to find a reserved seat and the popcorn and lemonade boys pursued their necessary duties without disturbance to anyone.

"With a capacity crowd inside, the big top is a very homelike and comfortable sight. The neat construction of the tent, together with the absence of aerial apparatus and rigging leaves an unobstructed view of the rings and center stage from all parts of the 'house' and the seating is further made easy by exceptionally fine lighting equipment.

"The show in the big top is very much on the order of a super-vaudeville bill presented with circus trimmings. There are practically nothing but acts in the lineup, and they are sufficiently diversified to appeal to everyone. The entertainment is run off speedily and smoothly, without a single wait or stall of any kind and the audience was held to the finish. A good number also remained for the Wild West exhibition and the wrestling match.

The 1926 Walter L. Main Program

"Taking the program in its running order the proceedings are started on their way with a neatly devised and attractive spectacle entitled EGYPT, a feature of which is the singing of the prima donna with the ensemble joining in the chorus.

"Two squads of nice ponies with Wink Weaver presiding in Ring 1 and Pinkie Hollis in Ring 2, are put thru their ample routine in an efficient manner and in the center stage, the Maxwell Trio, one of whom was absent at this performance combines some good comedy with its feats on the parallel bars.

"The William Emery and Lou Clayton elephants in Rings 1 and 3 respectfully are very well handled in a fast and varied routine. The audience seemed particularly amused by the big and small bulls and the roaring of the animals gave the folks an unusual kick. Harry LaPearl and his gang occupy the stage in a clown Charleston with a 'wet' and 'dry' finish that is snappy and funny. The clown contingent by the way is much funnier than the general run of circus clowns have been of late.

"Sateri, Japanese hand balancer, and Sakata, Japanese screen kicker, next occupy the rings in some clever and dexterous stunts while LaFlor and Perez hold the stage in a series of sensational ladder drops which bring down a big hand. Pinkie Hollis and Bessie Hollis, also make a pleasing appearance at about this time.

"Helen Harris with a melodious

voice that carries to every corner of the tent sings, 'I Never Knew' to a nice reception and she is followed by 2 ring acts, the Damm Brothers, who go in for comedy, and Rooks and Leonard, while the Buckley Brothers do a neat strong act on the stage.

"The mule hurdles with Guy Gilson as a German comic in Ring 1 and Lyle Connors, clowning in Ring 2, provoke a lot of merriment, and the head jumping by Kaichi and the wire slide by Sakata are good stunts.

"Cardieux, in a smooth and skillful bounding wire specialty and Dalbanie in some clever stair leaping are next in the rings with Satari doing a perch routine on the stage.

Following Sardis, Miss., the Main show played four additional stands in the state, Grenada, Water Valley, Winona, and the final date of the 1926 season came at Lexington, Miss. on Nov. 11, Armistice Day, which was a big celebration throughout the country in those days.

Immediately following the close of the season the Walter L. Main show moved on to its new winter quarters at Camp Knox, Ky. The Nov. 27, 1926 *Billboard* said Main's season was one of the most successful. The route had covered 10,888 miles. There had been no fatalities or serious accidents during the season. Only one day had been lost, Nashville, Ga. due to cattle quarantine. The new winter quarters at Camp Knox will embrace 30,000 acres, it being the second largest army camp in the country, and one of the few maintained for future service by the government. Workshops and paint department will occupy 6 buildings. A commodious animal barn, stables, hotel etc. will make it an ideal winter home. The railroad cars can be parked within the grounds. Work of rebuilding and equipping the show for 1927 has already commenced with workshops in charge of M. G. Smith. William Emery (who evidently had returned to the show following his illness) was said to be superintendent of elephants.

In his interview Floyd King didn't mention how he acquired use of the Camp Knox facilities for winter quarters. In all probability it was a straight cash rental deal made with the government, and no doubt it was very reasonable. Camp Knox was a large World War I army installation about 30 miles southwest of Louisville, which was later so called "moth-balled" and kept for readiness for future need. A few years afterwards it was made into a permanent type installation and thus became Fort Knox. The previous winter King had made arrangements with the government to rent trackage for his railroad cars at Jeffersonville, Ind. so he knew the right contacts and procedures for this kind of thing. The facilities at Knox were such that both of the King shows could be kept in a single location, rather than being



Photo No. 24. Gentry Bros. midway, season of 1926. In center foreground is the main sideshow with banners lowered, while at left is part of the cracker jack stand at the pit show. Howard Tibbals Collection.

spread out in three separate locales as was the case in Louisville the previous winter.

The Nov. 13, 1926 *Billboard* said that Gentry Bros. played to good business in the Carolinas where there had been good crops this fall. An innovation of the performance is the chariot races resurrected by Manager Jess Adkins.

Gentry made its first Georgia stand at Winder, Nov. 8, then moved 15 miles south on the Gainesville Midland Railway to Monroe, where it played on November 9, and herein lies a personal story of the author, which I might be permitted to tell.

The newspaper advertisement for the Gentry Bros. stand in Monroe (Photo No. 2) was the first one ever in my collection. I clipped it from the *Walton News* as a very young child and it has remained in my possession since then. The Monroe stand, which unfortunately I did not catch, was the closest I was ever to a King owned railroad show. Here is my story.

After my father's death in the summer of 1926 we moved from Texas back to Georgia and since I was not quite old enough to begin school in the fall I spent most of the time at my maternal grandparents home in rural Walton County, about 10 miles from the county seat, Monroe. It was a kid's paradise for me and my grandparents and an unmarried aunt and uncle still at home were great to me. My grandfather let me go with him all over the thousand acre plantation and it was heaven indeed to ride the farm wagons going to the mills in Monroe. My grandfather took me fishing in nearby rivers and creeks and since I was at that early age a great lover of trains, they would take me to the rail yards in Monroe to observe the activity of the steam locomotives of the Gainesville Midland, Georgia, and Green County railroads. But somehow I missed out on something that was also very dear to me even at that young age — Gentry

Bros. Circus. I well recalled seeing the street parade and performance of Sells-Floto in the fall of 1925 back at our home in Ennis, Texas, and although I have no real recollections of it, my mother says that I saw Christy Bros. on a number of occasions when we lived in various towns in Texas. But when Gentry Bros. came to Monroe Nov. 9, 1926 somehow neither my grandfather, aunt, or uncle saw fit to take me to the circus. Many was the time when I was older I'd roam around the railroad yards in Monroe and could point out what I knew would have been the exact siding the train would have unloaded, also the route taken to the lot, as well as the parade route through the town. I've often wished that somehow a photo taken of the Gentry Bros. circus while in Monroe would turn up from local sources as did one historic circus photo there some years ago, but no such luck. Somehow I wish fate had been more kindly to me that November day almost 51 years ago so that I could proudly announce in this article, that yes, indeed, I most assuredly did see a Floyd and Howard King railroad show — Gentry Bros. in 1926. But I won't complain as I've had a good life with a lot of pleasant experiences — seeing the 1934 Hagenbeck-Wallace parade, hearing Mass in St. Peter's Basilica in Rome, riding the Silverton train, not once but twice, seeing Lucio Cristiani ride, Clyde Beatty work, crossing the Rhine on a pontoon bridge in 1945, and 29 years later cruising on the same Rhine with a glass of wine in my hand and three women at my side (wife and two daughters).

One final observation on the Gentry newspaper ad. With the list of all of the wild varmints to be seen at the Gentry Bros. Circus it surely seems to have the Floyd King touch to it, but actually it is a title rehash of a Gentry-Patterson mat used by that show in years 1923-25. A few years after 1926 when I had become a first class circus nut having been feasted on such goodies as Sparks, John Robinson, and Sells-Floto, I noted in the local Athens, Ga. newspaper where we were then living that Gentry Bros. would be coming to Athens on April 26, 1932. Of

course this was the Henry B. Gentry revival of the original Gentry Bros. Shows and was on a dog and pony format, travelling on about 14 trucks. Anyway, I dug out my old 1926 Gentry ad and proudly showed it to my friends and advised them of all of the lions, tigers, leopards, pumas etc. we would see when the show came to town. But when Gentry arrived there was narry a wild varmint to be seen on the show, and although I was completely fascinated and enjoyed every moment of the performance, I could never figure out what had happened to all of the animals as listed in my ad. Needless to say, I lost stature with my young friends as a circus authority.

History would later record that Gentry Bros. was the last railroad circus to visit Monroe, which some 15-20 years earlier frequently saw many railroaders.

The Gentry show moved out of Monroe that night on the Georgia Railroad's Social Circle - Monroe branch of 10 miles, then took to the main line and went another 37 miles to Greensboro, Ga. Other stands in Georgia followed, Thompson, Madison, Monticello, and Arlington, then the show made a lengthy Sunday run of 189 miles westward to Florala, Alabama. Three additional stands were played in that state, Hartford, Enterprise, and Abeville, after which the show returned to Georgia for Donaldsonville, Pelham, and Cairo, which was played November 23. A tour of Florida began the next day at River Junction followed by Appalachicola,



Photo No. 26. Mr. and Mrs. Harry J. McFarlan on the Gentry Bros. lot, season of 1926. Both worked a number of trained domestic animal acts in the performance. Howard Tibbals Collection.

Quincy, Tallahassee, Madison, Lake City, Starke, and the next day, December 2, found the show at Fernandina, which was the final stand of the 1926 season. After the close the train was routed over the SAL, Southern, and I. C. railroads the 936 miles to join the Walter L. Main show in quarters at Camp Knox, Ky. Total mileage of the season was 11,859.

The Dec. 4, 1926 *Billboard* said Gentry Bros.' business had been fairly good during the final weeks of the season but the past week had seen cool and rainy weather. In the same issue Deacon Albright wrote concerning the Camp Knox quarters as follows, "There are large mess halls here, and the army ranges, ice boxes etc. are ideal for a circus. Johnny Parker is in charge of the cookhouse. Mr. and Mrs. Howard King are living in a bungalow on the grounds."

The Dec. 11, 1926 *Billboard* told the story of the Gentry closing and provid-

ed some interesting highlights of late and the season in general. The article said the show had closed its 39th season at Fernandina, Fla. and was enroute to Camp Knox quarters. The season was 33 weeks and 2 days long. The show enjoyed uniformly satisfactory business except one or two weeks in Georgia and a similar period in the spring. There were no fatalities and but few accidents. Not a single day was lost and only several parades missed. There were few changes in personnel. Ernest Haag visited at Pelham, Ga., Nov. 22, and Thanksgiving Day, Thursday, November 25, the show was at Appalachicola, Fla. on the Gulf of Mexico. Gentry was the second railroad circus to ever visit the town. The jump into Appalachicola from River Junction was made behind a real wood burning locomotive. The Appalachicola Northern Railroad operated two excursion trains bringing hundreds to the show. The circus had a fine day's business at Tallahassee, Fla., Nov. 27. Floyd King was present that day and Governor Martin of Florida was a visitor at the evening performance and put his stamp of approval on the show.

Very little appeared in *The Billboard* on either of the two King owned shows after they reached winter quarters during the remaining weeks of 1926. One note did say that the camels ordered from Ellis Joseph had arrived.

Thus the 1926 season and year came to a close. The season had been a fine one for the Kings with both the Walter L. Main and Gentry Bros. shows turning a nice profit.

CIRCUS COLLECTORS!!!

Winter is almost here and it's now time to add to that circus collection. Here are some suggestions. The books listed are new and most have dust covers.

"Mr. Circus, The story of Chas. T. Hunt"	\$3.50
"Carnival" by Arthur H. Lewis (Factual Carnival)	\$4.00
"The Life and Legend of Tom Mix" by Paul Mix	\$5.00
"Circus Dr." by Dr. J.Y. Henderson, RBB&B Vet.	\$5.00
"Gargantua, Star of the Century", by Plowden	\$5.00
"Side Show, A Photo Album of Human Oddities", by Rusid	\$5.00
"Pictorial History of Performancing Horses", by C.P. Fox	\$5.00
"A Ticket To the Circus", by C.P. Fox	\$5.00
"The Circus in America", by C.P. Fox 2nd Edition	\$12.95
"100 Years Of Circus Posters", by Rennert	\$7.95
"100 Posters of Buffalo Bill" by Rennert	\$8.95
"100 Years of Magic Posters", by Rennert	\$8.95
"50 Years of Movie Posters" by J. Kobal	\$9.95
1948 RBB & B Route Book, Paper Bound Copy	\$5.00

*Primarily Pictorial but lots of good descriptive reading.

Above is just a sample of the many new books we have available. Send 25¢ stamp or coin for my extensive listing of new and used circus books, programs, lithos, route books, and almost everything else desirable for your circus collection.

BETTY SCHMID

485 Sleep Hollow Road Pittsburgh, Pa. 15228

CIRCUS WORLD MUSEUM — SCHLITZ

1978 CIRCUS POSTER CALENDAR

NOW AVAILABLE - The 1978 Circus World Museum - Schlitz circus poster calendar featuring six large, fullcolor reproductions of Barnum & Bailey and Sells-Floto lithographs of the early 1900's. Size: 17" x 24". Calendar shipped rolled in cardboard mailing tube.

\$2.00 each plus 61¢ postage.

**CIRCUS
WORLD MUSEUM**

BARABOO, WISCONSIN 53913

... where circus history comes to life

THE EVOLUTION OF THE BANNERLINE WAGON

By Fred D. Pfening, Jr.

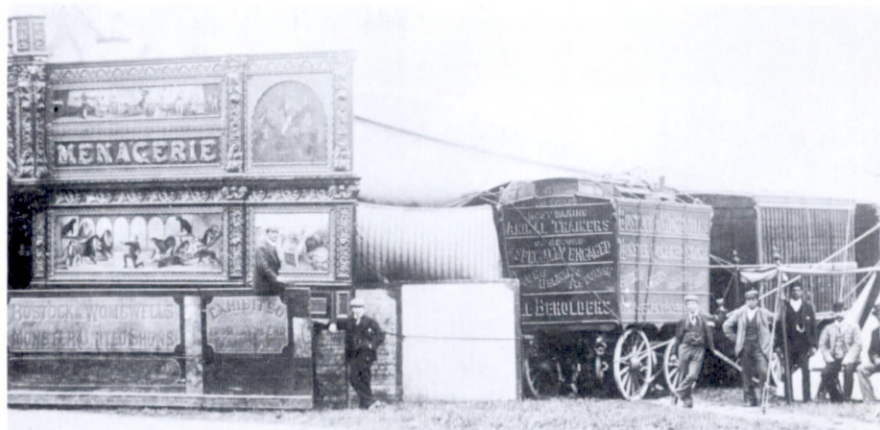
P. T. Barnum's Museum featured freaks of nature and human curiosities, long before the Barnum name was associated with circuses. In 1851 Barnum in association with Seth B. Howes and Lewis B. Lent organized a tented exhibition titled Barnum's Great Asiatic Caravan, Museum and Menagerie. Featured with the 1851 show were Gen. Tom Thumb and Mr. Nellis, an armless wonder. This presentation of combining museum attractions with a circus and menagerie lead to the separation of the freaks from the menagerie and the placing of them in an "anex" or sideshow.

John C. Kunzog credits Ezra Stevens a showman from Maine as visualizing the possibilities of obtaining two admissions from one person. Placing the museum-type attractions in a separate tent, at additional charge lead to the sideshow as we know it today. Research by Kunzog shows that it was Stephens who first used painted canvas banners in front of his sideshow. The flashy colorful pictorials have continued to flap in the wind with circuses to this day. The sideshow bannerline is a traditional part of all circus midways. Stephens introduced banners around 1850.

But it was 65 years later that circuses first used foldout wagons to replace the cloth banners as a sideshow front. One of the few carnival innovations to be adopted by circuses, the fold out wagon fronts replaced rag banners on a limited number of circuses.

The first carved foldout wagon fronts came to the United States from Europe. The Bostock & Wombwells Menagerie in England used two or three wagons as an entrance and pictorial front in the 1890s. Similar carved foldout fronts were used in Europe. In 1899 the Bostock carnival featured a Hagenbeck Zoo and used such a carved front. These wagons had been brought from England by Frank Bostock and the Ferari brothers in 1894 or 1895 for use at Coney Island, New York. The early Bostock carnival consisted of shows of various kinds with rides being introduced a bit later. Various types of shows continued to be an important part of all carnivals for 50 years. The heavy attractive carvings continued to be a part of the wagon fronts even though the pictorial paintings grew in size.

C. W. Parker, a builder of merry-go-rounds in Abilene, Kansas, built a



The Bostock & Wombwell's Menagerie front was typical of the heavy fold-out wagon fronts used in England in the early 1890s. This view was taken in England. Conover Collection.



The Bostock wagons were brought to the United States and toured as one of the first carnivals. One of the fold-out wagons is shown on the Bostock carnival in Wilmington, Ohio, in 1899. Conover Collection.

number of carved foldout show fronts in the period from 1903 to 1905. These show fronts appeared with the various carnival units operated by Parker. A photo in Joe McKennon's PICTORIAL HISTORY OF THE AMERICAN CARNIVAL shows five of the fronts setup outside the Parker factory. Carnivals continued using the wagon fronts until the mid 1930s.

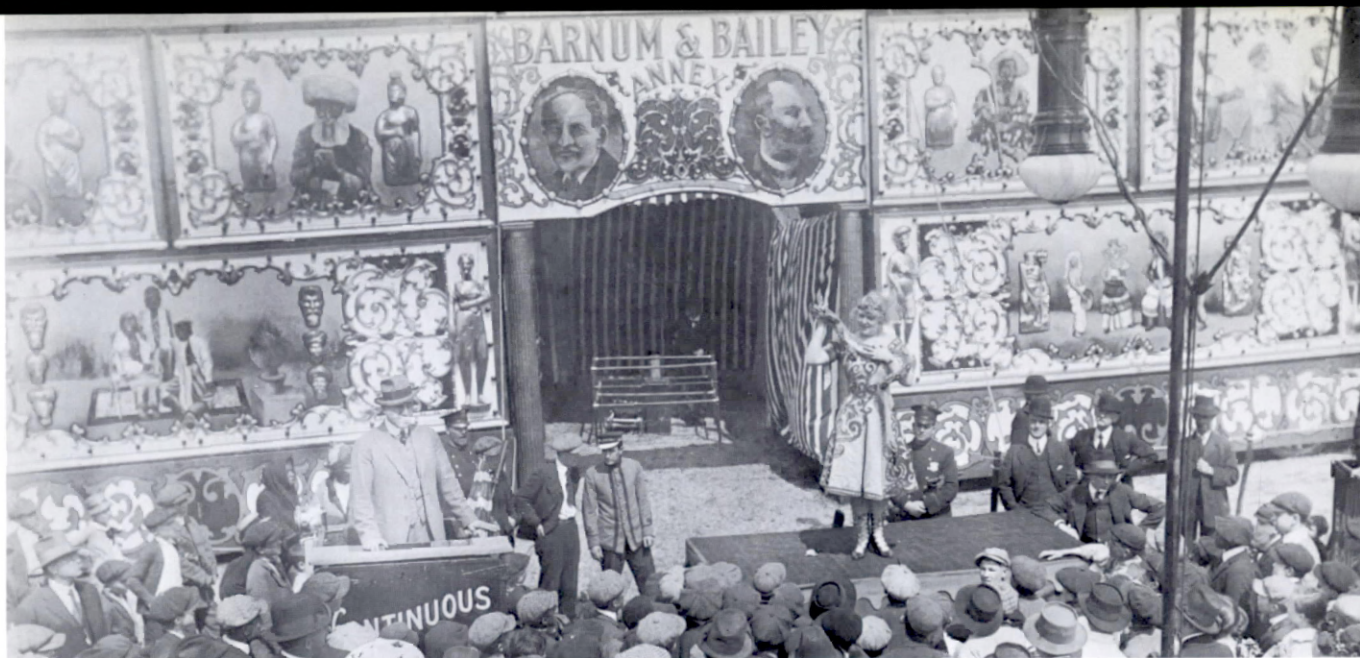
Circus owners in the early 1900s did not find the foldout wagons of interest until 1915. It is not known why the Ringling brothers, owners of the Bar-

num & Bailey circus elected to build two foldout wagons for use on the Barnum show in 1915. Cloth banners remained on the Ringling Bros. World's Greatest Shows during the

entire life of that show.

Howard Tibbals in researching the origin of the circus bannerline wagon has determined that 1915 was the first year such wagons were used on an American circus. Photos show that cloth banners were used by the Barnum show in 1913 and the first photo evidence shows that 1915 was the year wagons were introduced. The wagons were 18 feet in length and a carved entrance was suspended between them. Six traditional cloth banners were hung on either end of the wagons making the full length equal to what had been used for years.

The Barnum show used the wagons in 1916, but left them in winter quarters during the war year of 1917. The wagons were back on the show in its final season of 1918. In 1918 a narrow



The carved side show front of the Barnum & Bailey Circus is shown in 1915, the first year it was used. The lower panels ran the length of the wagons and did not fold. The upper panels were hinged to lay back on the roof of the wagon for moving. Keenland Racetrack Collection, from Howard Tibbals.



This carved fold-out front was used on a magic and illusion show on the Johnny J. Jones carnival in the mid 1920s. It may have been built by C. W. Parker in the early 1900s. Pfening Collection.



banner with lettering only ran the full length of the bannerline above the wagon fronts and the cloth banners. The center panel above the entrance appeared to be worn and less attractive in 1918. The vertical columns supporting the center panel were also not used in 1918.

The Barnum show bannerline wagons were used in 1919 by the combined Ringling & Barnum shows. The

This 1918 photo shows the two original wagons on the Barnum show, but the entrance center panel had been changed. Gene Baxter Collection.

carvings appeared to be the same and the columns were returned to support the center entrance panel.

During the 1920 season the same setup was used with the addition of a cloth streamer above the wooden pan-

els, with the wording MUSEUM CONTINUOUS PERFORMANCE MINSTRELS. Fourteen additional cloth pictorial banners were again used on each side of the wagon fronts. The center panel was lengthened and the design was changed.

For some reason the bannerline wagons were not used by the Ringling-Barnum show in 1921. The center entrance panel with redesigned columns were used, but all other banners were on canvas.

In 1922 the bannerline wagons reappeared completely redesigned, in what Howard Tibbals calls the most beautiful bannerline ever to grace a midway. The pictorial panels were only half as high as they had originally come from the Barnum show, however, half-round carvings gave the two wagons a scalloped effect. Photos of the new 1922 banners suggest that a border of light bulbs surrounded each pictorial panel for the first time. The light bulbs were to remain from that date on. The center entrance panel was now carrying out the scalloped effect with just the carved letters "side show." The show's title had appeared on the center panel up until 1922. Each of the two wagons had four pictorial designs.

In 1923 the layout of the wagon panels was again redesigned. The carvings were removed from the top of the



The Barnum carved fold-out fronts were used on the newly combined Ringling Bros. and Barnum & Bailey Shows in its first season of 1919. Atwell photo from the Ringling Museum of the Circus.

The bannerline wagons were not used by the Ringling-Barnum show in 1921. The 1920 center panel was used with cloth banners. Howard Tibbals Collection.

large center panel of each wagon and the pictorial covered the top and bottom half of the panel. The pin heads were on one and a female giant was on the other. A single panel was on each side of the large double one in the



The bannerline wagons returned in 1922, completely redesigned. The panels folded out from the ends of the wagons

for the first time. More of the actual attractions were pictorialized than before. Harold Dunn Collection.

The panels were completely repainted and changed in design, using the same fold-out construction in 1923 as in 1922.



By 1924 the panels began to take the shape that they would remain for all time. The scallops were removed and pictorial panels were rectangular as they would basically remain. The peaks on the center panels were only used the one year. Knecht Photo from Pfening collection.

center and two double sized panels were on each end. Cloth banners continued to be used on either side of the wagons.

Photo research suggests that scalloped tops were removed in 1924 and four standard size panels were used on each wagon. The two center



In 1929 the two additional wagons were added, both 20 feet in length, two feet longer than the original Barnum wagons. The new wagons were numbered 119 and 120. The new longer

wagons are shown on each end, in this photo taken on May 17, 1929. The new wagons had slightly different name panels above the paintings. Kelty photo from Pfening collection.



Wagon No. 116, one of the original 18 footers, is shown being erected on the Ringling-Barnum show in the late 1930s. Pfening Collection.

panels were not square at the top, each was slightly angled to a center point perhaps one foot higher than the top of the rest of the panels. The center entrance panel was redesigned with the full title restored painted on a white background. The words side show remained in carved letters, the top corners of the center panel were rounded off. This entrance panel would remain in use for many years. A cloth streamer banner was hung above the panels at some stands, one of these read FREAKS AND PRANKS OF ALL CREATIONS.

A 1925 photo taken at the opening stand in Philadelphia shows a name

panel above each pictorial. The tops of the panels were straight. The two wagons remained the same during the 1926-27-28 seasons.

Two additional bannerline wagons were built for the 1929 season, doing away with additional cloth banners. The original Barnum wagons were 18 ft. in length. They were numbers 115 and 116. The new wagons were 20 ft. in length and were numbered 119 and 120. These wagon numbers are listed on 1932 and 1941 wagon lists.

A 1929 photo shows the new longer wagons on the ends. The new wagons had slightly different name panels above the pictorials. The new wagons had light bulbs surrounding the pictorials same as had been used since 1922 on the other wagons.

In 1930 the name panels on the older wagons were changed to match the



Wagon No. 120, a newer 20 foot unit is shown with hard rubber tires on the left, wagon No. 116, an 18 footer is on the right. This illustrates the two sized wagons in the folded up form for moving. Pfening Collection.

new wagons added the year before. In the early 1930s the center entrance panel was revised with light bulbs added on all four sides.

Jack McKennon was in the Sarasota quarters prior to the opening of the 1933 season and he reports that the panels were replaced with aluminum construction. The steel rimmed wheels were replaced with hard rubber in the late 1930s, and still later converted to pneumatic tires.

The four wagons remained basically the same through the 1940s and until the closing under canvas in 1956. The



The four bannerline wagons are shown here in Pittsburgh on the closing day of the under canvas show in 1956. They are left to right No. 115, No. 120, No. 119 and No. 116. The longer wagons are in the middle with the 18 footers on the ends. Pfening Collection.

midway was "modernized" in 1941 and pylons were added to the front of the banners, a streamer banner was suspended from these with the names of the side show attractions shown in the pictorials. The center entrance was changed a number of times between 1941 and 1956. The four bannerline wagons are now in the Ringling Museum of the Circus, Sarasota, Florida.

Only one other railroad circus has used bannerline wagons. In 1949 Jack Tavlin purchased the Cole Bros. Circus. He ordered a number of new wagons from the Kentucky Trailer Co., Louisville, Ky. Two of these were side show bannerline wagons, each having five pictorial panels. The fold out fronts on the Cole wagons were of a much lighter construction than those on the Ringling show. The Cole wagons were again used at a few stands in 1950, however, the show played a number of ball parks and buildings in its final year. Following the close of the 1950 tour the Cole show was taken to Peru, Indiana. The

Floyd King purchased the Cole Bros. bannerline wagons and made semi-trailers. The pictorials were repainted, changing the painted design slightly. They were only used one year-1955 by King. Pfening Collection.



The third circus ever to use bannerline wagons was the Cole show in 1949. These were longer wagons than had been used on Ringling-Barnum, and carried five pictorial panels, rather than four. The two wagons were built for the Cole show by the Kentucky Trailer Co. Burt Wilson Collection.

bannerline wagons remained there until purchased by Floyd King in late 1954. King used them on his giant 1955 circus. They were not used after that season.

In 1959 the Beatty Cole Circus introduced foldout banners built on semi-trailers and have been using them since. Carson & Barnes also used foldout banners in 1959 and in 1960 the Mills Bros. Circus began using them. Cristiani Bros. and Kelly-Miller, the other large truck shows of that period continued using cloth banners.

Many truck shows are using bannerline wagons in 1977, but most of these are not of the foldout type. One exception is a very elaborate front used on the Hoxie Great American Circus. The beautiful foldout front is used for the Kongo gorilla show on the midway.

The bannerline wagon originally used in Europe was brought to this country by carnivals, and was adopted by some circuses over 60 years ago and continues to be used today. Special thanks to Howard Tibbals for his research on this subject.

In 1959 bannerline wagons were introduced on the Beatty-Cole Circus, these also had five pictorial panels on each of the two semi-trailers. These basic wagons have been used by the show for the last 18 years. This 1959 photo was taken by Ed Tracy.



THE REVOLT OF THE FREAKS

a classic in circus publicity

By John Lentz

What do you consider the most outstanding examples of circus publicity from Barnum's time up until now?

Not too long ago, I put this question to F. Beverly Kelley whose long and distinguished tenure in the press departments of Ringling-Barnum and other shows makes him a most knowledgeable authority on the subject.

Kelley's choices of circus ballyhoo at its best included Barnum's brilliant exploitation of Tom Thumb and Jumbo and, equally brilliant, the campaign that made Gargantua a household word and a magnet that drew untold thousands to the main entrance of "The Greatest Show on Earth".

To be sure, these are prime examples of the razzle-dazzle art of circus publicity. But, there is another less celebrated campaign that rivals these triumphs, namely "The Revolt of the Freaks." This took place when the Barnum & Bailey Circus was playing in London's Olympia in late 1898 and early 1899. A review of the show's European press books, now in the archives of the Ringling Museum of the Circus, provides ample proof that the campaign on the so-called revolt is a standout.

Two questions led me to explore this campaign. First, was there a spontaneous or genuine protest on the part of the sideshow personnel as many of us have assumed? Or, was the revolt a brainchild of Mr. Bailey's adroit publicity chief, Mr. Tody Hamilton? After reviewing the campaign from beginning to end, it is abundantly clear that the revolt did not originate with the people of the sideshow. Rather, it was plotted entirely by Tody Hamilton and his associates. And with the same skill as that of a five-star general plotting a battle campaign.

Since the campaign was carried out with such great professional skill, many reporters and journalists were misled. Indeed, they covered the story as if it were a true news event. Other newsmen, however, recognized the revolt for what it was — a pure publicity stunt.

Even so, the more astute reporters rushed to their typewriters and turned out column upon column about the event. After all, they knew that this story — whether real or faked — would captivate the reading public. And it did just that as proven by the massive coverage given the revolt throughout England in news items, editorials, commentaries, letters to editors and cartoons.



This drawing appeared in a London, England, newspaper early in 1899, depicting a number of the features of the Barnum & Bailey Circus, including many of the freaks. Ringling Museum of the Circus collection.

Let us trace the evolution of the revolt of the freaks and sample a bit of

the publicity that stemmed from it.

The revolt was launched (though

This drawing appeared in a courier booklet advertising the Barnum Show in England in 1899. The artist was an employee of the Courier Co., of Buffalo, N.Y., the printer. Ringling Museum of the Circus Collection.





Billy Wells, the original hard-headed man, is pictured ready to do his thing. Billy had started as a boy butting his head against a wall to toughen it up for the rock breaking. Pfening Collection.

newsmen probably had no idea of what was afoot when they received a formal invitation from Mr. Bailey to attend a preview of the then-called freak department. To Quote:

"Messrs. Barnum and Bailey, present their compliments and beg to say, there will be a very funny gathering of the old freaks and the new, in Olympia on Tuesday, December 13th, at 3 o'clock P.M. All these remarkable living specimens of nature's whims and vagaries will be in costume permitting a close inspection of their extraor-

This photo showing half of the sideshow group was taken in Berlin, Germany, during the second stand of the 1900 season from May 14 to June 10th. From left to right: Sol Stone, lightning calculator; Delphi, the female what is it;

dinary abnormalities, while others will exhibit their accomplishments and proficiency in various novel and interesting ways.

"As many of these curious people have been gathered in remote parts of the world — the very antipodes — most of them have never seen or heard of each other. The meeting between them, therefore, may prove an interesting study to observant persons.

"Luncheon will be served promptly at 2 o'clock P.M. and the favor of an early reply is much desired . . ."

The invitation produced a large turnout from the London press judging from the early stories that appeared immediately following the preview. In story after story, the 40 or more sideshow personalities were described in detail. Some reporters were so enchanted with their strange hosts and hostesses that they predicted the freak department would outrank the circus performance in popularity. It must have been a heady experience for the freaks to steal the spotlight from Mr. Bailey's stars — William Showles, the Meers Sisters and Ducrow.

The reception even made the society pages. One reporter on this beat wrote: "Yesterday afternoon the extremely interesting ladies and gentlemen of Barnum & Bailey's museum gave a reception for the press. It was one of the pleasantest functions of the winter social season beginning, as it did, with the choicest cocktails and ending with chartreuse, green and yellow. It took nearly the whole of the afternoon to meet the company and learn about the curious selves and the wonders they perform. There was little to excite revulsion. Every individual in the strange company, including Zip (the What Is It?) appeared to be perfectly

Jagannatto, armless-legless dwarf (his companion at his right); Alfonso, human ostrich; James Morris, elastic skin man; Frank Howard, tattooed man; JoJo, the dog face man; Laloo, double bodied man; Annie Howard, tattooed lady; Billy Wells,



Zip, (the what is it?), appeared with the Barnum show for many years and was the granddaddy of all pin-heads that were to follow. For some reason Zip did not make the full European tour and was replaced by a female pin-head called Delphi. Pfening Collection.

healthy and contented. All in all, they provided food for reflection likely to last a man for a lifetime. And where else could you dine with a gentleman who uses a knife and fork with his toes?"

Little did the sideshow people realize that they would shortly project an entirely different image to the public. The "healthy and contented" group would soon be pictured as an indignant company on the verge of

hard headed man; Sig Tomaso, human pin cushion; Annie Jones, bearded lady; Mlle. Clifford, sword swallower. Original photo from McCadden album in Pfening Collection.





The rest of the freaks are shown in this photo also taken in Berlin. From left to right: Rob Roy, albino dislocationist; John Coffey, skeleton dude; John Mc-

Donald, fat man; Queen Mab, midget; Cora McNeal, electric wonder; Charlie Tripp, armless man; Shimakura; Oguri Kiba, armless lady; Master Herman, chest

expansionist. During the European tour part of the freaks appeared in the menagerie and part in the side show. Pfening Collection.

striking for what they considered a fundamental human right.

Reporters were apparently tipped off that trouble was brewing among their new strange friends. In fact, a secret meeting was set for January 16, 1899, to air a long-held grievance against Mr. Bailey and the world at large. So, once again reporters were on the scene.

Immediately following the meeting, news of it broke in the papers of London and other cities throughout England. Here is a fairly typical example of how the story was presented:

"The freaks at Olympia have held an indignant meeting, called at the suggestion of Miss Annie Jones, the Bearded Lady, to protest against employment of the word 'freak' as applied to human abnormalities and specialty artists of the Barnum & Bailey Show. Billy Wells, the Hard-Headed Man, nominated Lew Graham, manager of the Freak Department, as chairman. Mr. Graham briefly summarized objections to the word 'freak' and Miss Jones made a speech in which she told how degrading the word is to her and her associates. It was agreed that some other word must be provided in the place of the condemned one and that the appropriate word should be decided upon at the group's next meeting.

"Mr. Graham thereupon read the following series of Resolutions which had been prepared by Miss Jones:

WHEREAS the press and public of both hemispheres, without just cause, have for many years past gratuitously and voluntarily bestowed the term freak upon all human beings differing in any way from ordinary mortals, and

WHEREAS the term freak is opprobrious, and without any scientific meaning in an anatomical sense, and

WHEREAS we feel that the term so unjustly conferred upon us, with or

without our consent, is an indignity, and

WHEREAS, because, fortunately or otherwise, we are possessed of more or less limbs, more or less hair, more or less physical and mental attributes than other people, and might be taken as additional charms of persons or aids to movement, as the case may be, and

WHEREAS because we, differing so from the ordinary or regulation human being, in that we have certain marked and distinctive characteristics of mind

Appearing with the Barnum show in London were the "wild men from Borneo," Plutano and Waino. With them is their first manager Ezra Stephens. They were too small men who were born in Mt. Vernon, Ohio. John C. Kunzog Collection.



and body, we hold that to be no reason whatever for being called freaks, — therefore, be it

RESOLVED that, in the opinion of many, some of us are really the development of a higher type, and are superior persons, inasmuch, as some of us are gifted with extraordinary attributes, not apparent in ordinary beings.

"The resolutions were signed by all but a few of the company who had to hurry to the dressing rooms to prepare for their appearance on the platform. Hassan Ali, Barnum's new giant, signed the resolutions in Arabic, and old Zip and the Wild Men from Borneo, made their marks. The only hand not raised in approval was that of Mr. Charles Tripp, the Armless Wonder. However, he promptly extended his right foot, and the situation was saved. Unanimity reigned supreme.

"The Chairman also announced that the next meeting of the group would be held as soon as possible. He further suggested that Mr. Tody Hamilton be invited to help in the search for verbal equivalents since he is known to travel with a score of dictionaries."

Many accounts of the uprising of the freaks were reported in a more straightforward or less humorous way. Consequently, it was viewed by many readers as legitimate news, including readers of the staid London TIMES which ran a news item on its front page headed, FREAKS REVOLT, INDIGNANT HUMAN CURIOS AT BARNUM'S.

Moreover, the revolt was also the subject of editorial comments, such as the following:

"London is menaced with a serious revolution. The freaks at Barnum & Bailey's are tired of being called by a name which they consider derisive. They are determined to endure the designation of 'freaks' no longer.

There is much in their arguments with which it is easy to sympathize. But it is plainly hard to find a substitute. We will not confront them with the etymological fact that the word 'Freke' originally meant a bold and courageous man, for they would with perfect justice reply that they are only concerned with the contemporary meaning. In such a quandry we suggest, in all humility, that these unusual people might be called 'Barnumisms'. Clearly, Mr. Bailey has a mighty task before him if he must find a word to soothe the injured feelings of all his curiosities."

Another editorial put it this way:

"The Greatest Show on Earth is seriously threatened. Since the days when the late P. T. Barnum kept a dime museum, and laid the foundation for a big fortune, the freak has been a feature which no ambitious showman has dared to be without. Barnum & Bailey's is rich in freaks and it may be assumed that the presence of these abnormal creatures has proved a distinct attraction. It must therefore be a serious matter for the management when the whole freak fraternity rise up in revolt and threaten to strike. This is not a matter of better pay or shorter hours, but merely a question of human dignity! The unexpected action on the part of the freaks — to call them so for the moment — is not a sudden whim. Some of them have long brooded over the question. Suddenly, however, the aggrieved ones demand action."

Meantime, letters from all parts of England came to Miss Jones, Mr. Tripp, Mr. Graham and the show's press department. People from all walks of life were now caught up in the plight of the freaks. The list of substitute words volunteered by the public in their behalf reached a total of 102. Among the words or terms submitted: Anatomical Mysteries, God's Curios, Living Fantastics, Human Wonders, Nature's Exceptions, Nature's Erratics, Peculiar People, Unique People, Diads (meaning one who occupies a dias or platform), Peculios, Nature's Deviations, God's Vagaries, Human Phenomena, Prodigies.

Since the public interest in the matter had reached a high peak, the show put out the following statement:

"At the request of many Editors and Journalists of London, and in response also to letters from numerous others, expressing a wish to know when the next meeting of the indignant 'FREAKS' (?) would be held — it is now stated that these individuals have decided to meet in Olympia on Sunday, January 15th, 1899, at 2:30 o'clock P.M. at which time the question at issue will be discussed, new words submitted as substitutes for the objectionable term — and a definite conclusion to be arrived at, if at all possible."

So, the company assembled to make their crucial decision. After debating

the pros and cons of each designation submitted, a vote was taken and the following resolutions were adopted:

"WHEREAS a second meeting having been called of a majority of the persons at present on exhibition in the BARNUM & BAILEY Show to adopt a suitable word in place of the word 'FREAK' as applied to them, and

WHEREAS, after due deliberation and a general discussion of the letters received from clergymen, professors, savants & others, suggesting new words as substitutes for the objectionable one, and, after careful consideration of the merits and demerits of the said new words, it is the sense of the meeting that the term PRODIGIES more nearly fits our particular individualities than any of the others, and that it is hereby adopted by us, we agreeing from this time forth to be known by that appellation, and that we will endeavor by all means to have all those persons who are now exhibiting in America and other countries abide by the action of this body, therefore, it is PRODIGIES.

RESOLVED that a committee be formed to wait upon our generous employer, Mr. James A. Bailey, and acquaint him with our action, requesting him hereafter to substitute the word PRODIGIES for 'FREAKS' and it is further

RESOLVED that our united thanks be conveyed to all those kind persons who sympathize with us in this movement and aided and assisted us by their advice, counsel or suggestion of words."

The prodigies took particular pride in the accepted word in that it had been submitted by a high dignitary of the Established Church — the Rev. Canon Basil Wilberforce, Chaplain of the House of Commons. The tally showed that his word received 21 votes followed by 11 for Human Marvels and two for Human Phenomena.

With their new found dignity, the personalities of the sideshow agreed that Mr. Bailey should be given a week to change all signs denoting their department of the circus. They also agreed that the wording "To the Prodigies and Menagerie" would be acceptable. Mr. Hamilton, however, felt that a more aptly alliterative wording should be considered. He suggested "This Way to the Peerless Prodigies and Physical Phenomena".

Thus, "The Revolt of the Freaks" — a classic in circus publicity — ended. But, its celebration in the press continued with a poem entitled "All's Serene at Olympia":

The Dude who is a skeleton

Is getting stout, it's feared.

The Bearded Lady is seen no more

To tear her flowing beard.

The Human Pincushion would like

To carol merry glees —

They're freaks no longer — hated name!

They're stately prodigies!
The Armless Man in wild delight
Proceeds to snap his toes,
And Zip has quite forgotten that
Existence has its woes.
The Lightning Calculator does
His sums with added ease!
They've wiped away the stain of freak,
And now they're Prodigies!
Contentment shines on every face
That's present, if you please,
Because the freaks are not now freaks,
But happy PRODIGIES!

ADDRESS CHANGE

When you move and do not advise the BANDWAGON of your new address in advance your magazine is discarded by the post office and a postage due notice is returned to us with a collect charge of 25c.

As we have advised in the past, your copy of the BANDWAGON cannot be replaced free.

So please, please advise us in advance, so you will not lose your copy and we will not have to hand over 25c to the postal service.

POSTERS ARE BECOMING VERY SCARCE

Misc. date sheets, deed titles, some 'HERE' dates from wild cat booking, a common practice prior to 1950: Now unheard of. each \$5.00

Couchmens Dog and Pony Circus, pictorial card for a small N.Y. mud show, nice post war One design 8.00

World Famous Cristiani Family card. Shows all five brothers leaping on a horse. Mint, only a few left 10.00

Cristiani-Wallace Circus cards, pictorial design & scarce 10.00

Horne Bros. Circus; After Harold Rumbaugh's John Pawling circus was attached due to an accident, & clever release by Kokomo Anders, the patch, the show raced to Ohio and retitled overnight. This was the former Jas M. Cole equipment 8.00

Grab Bag assortment - letterheads, office & advance forms, passes etc. good scrap book material 6.00

Hundreds of circus, minstrel & carnival posters on hand! Special one shot Mexican movie posters, beautiful coloring vintage of '40's & '50's tender but what a buy! 8.00

Art Doc Miller, Rt. 3 Box 323-C Starke, Fla. 32091

COLE BROS. PHOTO SUPPLEMENT

The Louisville Quarters, 1942

Cole Bros. wintered at the State Fairgrounds in Louisville, Ky. from the fall of 1940 until the spring of 1949. This set of

photos, taken by Harold W. Gorsuch, pictures Cole Bros. equipment and animals at the quarters in the early spring

of 1942. Note wagons painted with the distinctive numbering design used only during the 1942 season.



Photo No. 1 - Cole Bros. baggage wagons parked on the grounds of the Louisville, Ky. quarters, early spring 1942. Left to

right are No. 65, candy wagon; No. 72, trunks, and No. 75, props.



Photo No. 2 - Three elephant hitch with No. 65, candy wagon. Additional wagons and grandstand are in background.



Photo No. 3 - Elephant herd staked out. Fairgrounds building in background.



Photo No. 4 - Three newly painted baggage wagons ready for the 1942 season. Elephant herd in background.

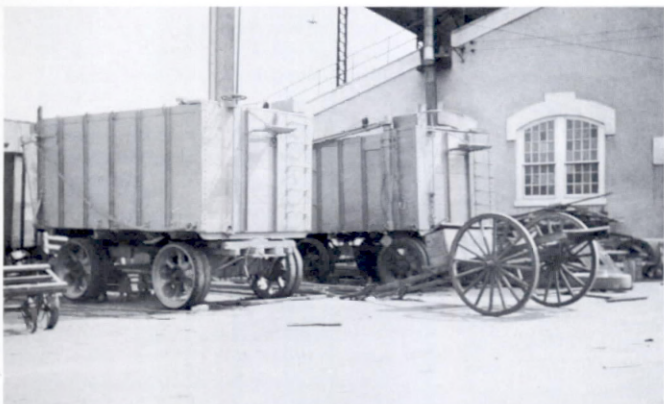


Photo No. 5 - Big top canvas wagons, No. 87 and No. 88 recently covered with primer

coat of paint. Both wagons were originally on Al G. Barnes.



Photo No. 6 - Painting stock cars on siding at Louisville quarters, early spring of 1942.

Photo No. 8 - Different view of three elephant team with No. 65, candy wagon.



Photo No. 11 - Three elephant team with stringer wagon.





Photo No. 7 - Loading baggage wagon No. 61 at Louisville quarters just prior to start of 1942 season.

Photo No. 13 - Bison in front of No. 65, candy wagon.

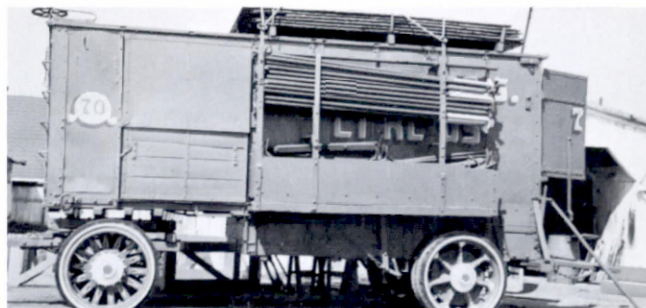


Photo No. 12 - No. 70 ring stock wagon being loaded for the 1942 season.

Photo No. 14 - No. 74, padroom wagon, newly painted and lettered for the 1942 season.



NEW MEMBERS AGAIN NEEDED

The fall out of members and subscribers was much larger this year than in the past due to deaths, resignations and nonpayment. Around 140 were removed from the mailing list. This loss of income for the coming year will be a problem due to increasing costs. Tell a friend about the CHS, sign him up. Applications are available from Ed Jones, CHS secretary.

BACK ISSUES OF BANDWAGON

1966 all issues but March-April
1967 all issues available
1968 all issues available
1969 Jan.-Feb.; July-Aug.; Sept.-Oct.
1970 all issues available
1971 all issues but May-June
1972 all issues available
1973 all issues available
1974 all issues available
1975 all issues available
1976 all issues available
1977 all issues to date

The price is \$1.65 each
Please add 75¢ postage

BANDWAGON BACK ISSUES
2515 Dorset Rd.
Columbus, Ohio 43221

FINANCIAL STATEMENT CIRCUS HISTORICAL SOCIETY

May 1, 1976 thru April 30, 1977

Balance in First National Bank May 1, 1976	594.83
--	--------

Receipts:

Dues	8825.50
Subscriptions	2488.50
Back Issue Sales	780.10
Advertising	1214.46
Convention Receipts	496.16
Canadian Exchange	.99
Dues (Prepaid 1977-1978)	4600.00

Total Receipts	<u>18405.71</u>
----------------	-----------------

Grand Total	19000.54
-------------	----------

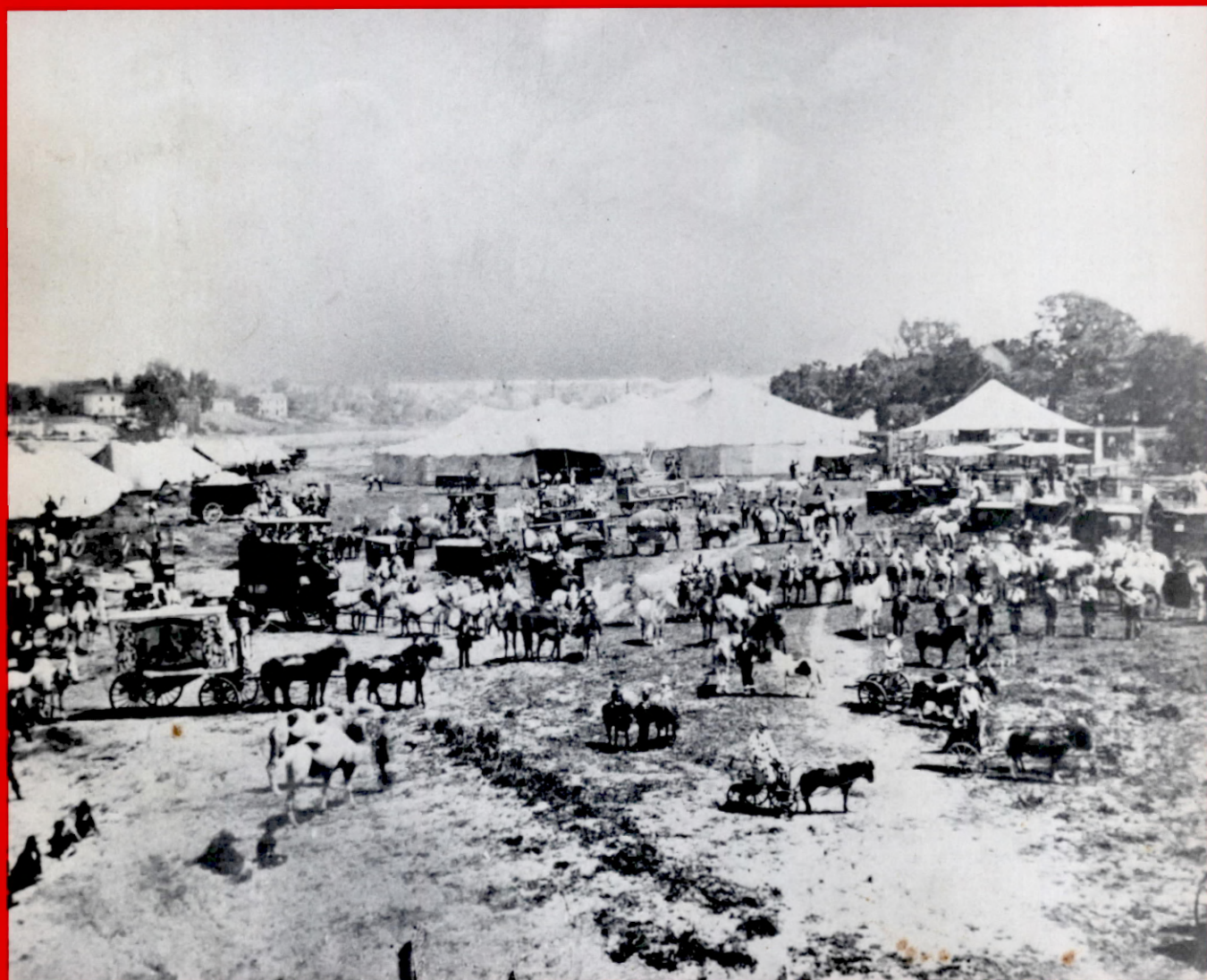
Disbursements:

Bandwagon Printing	11363.23
Bandwagon Postage	920.00
Bandwagon Mailing Expense	586.40
Sec'y-Treas. Expense	132.74
Sec'y-Treas. Postage	468.00
Bank Service Charges	29.55

Total Disbursements	<u>13499.92</u>
---------------------	-----------------

Balance in First National Bank April 30, 1977	<u><u>5500.62</u></u>
---	-----------------------

Audited statement prepared by Gerald F. Combs
August 31, 1977



These two very rare photos show the Cooper & Bailey Great International Shows in Ottawa, Illinois, on June 5, 1876. The lower photo for years has been recorded as having been taken in Australia. The upper photo is new. The originals are in the Louis E. Brusie Collection.